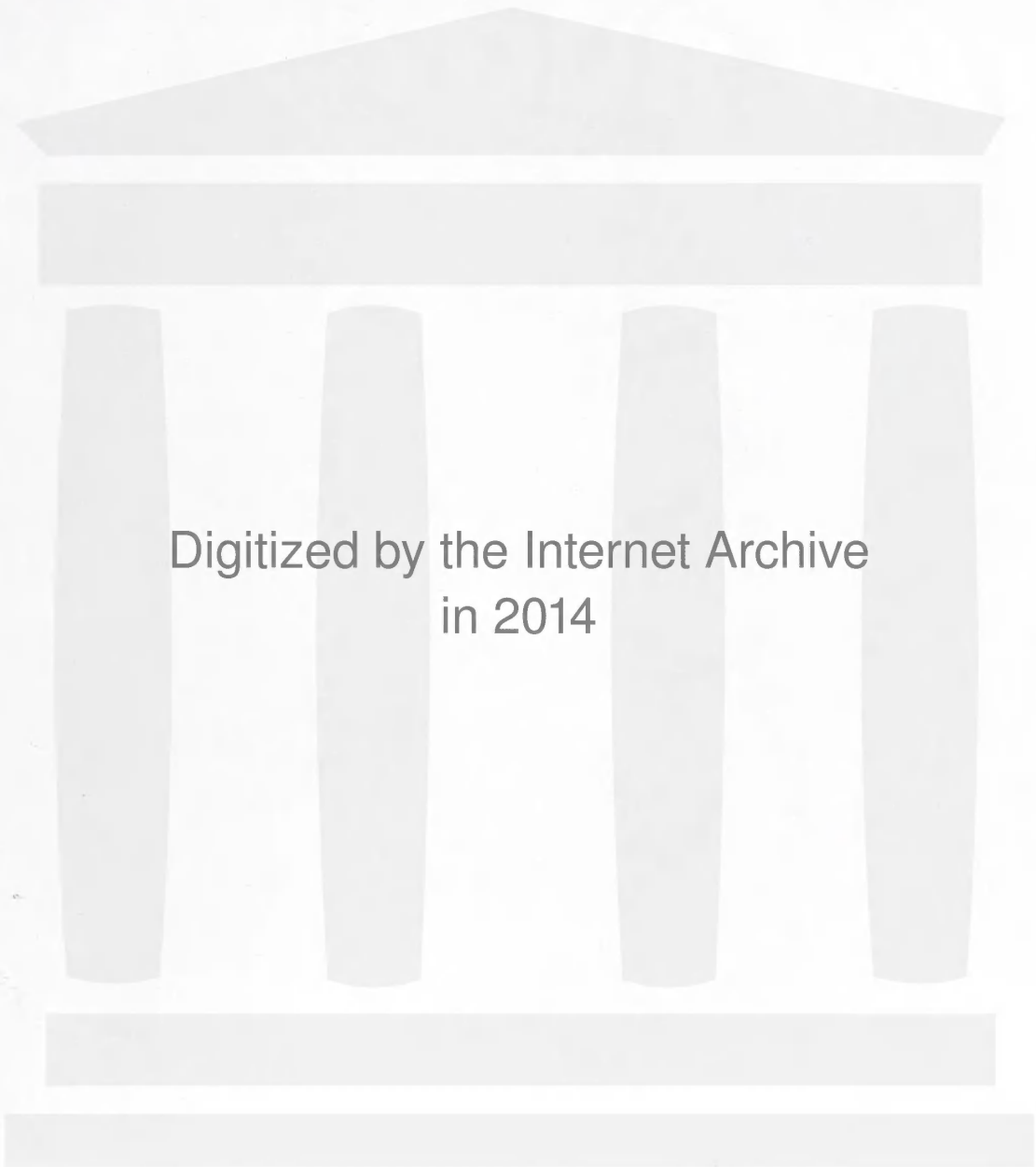
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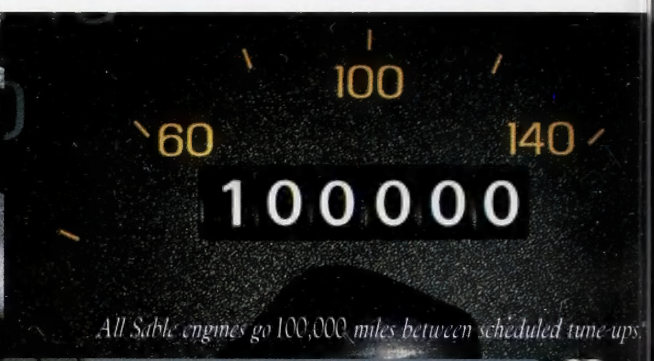
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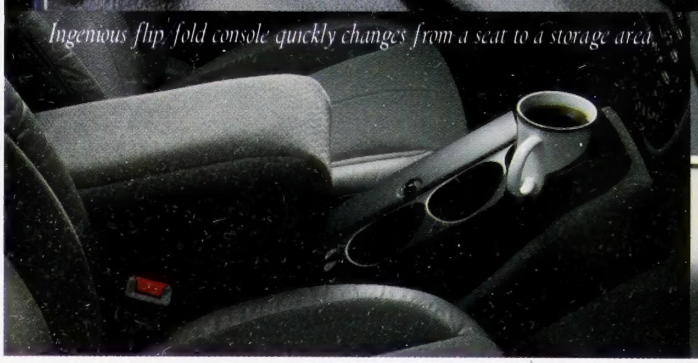
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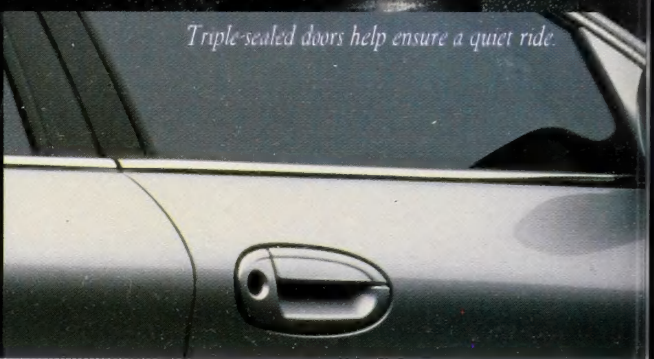
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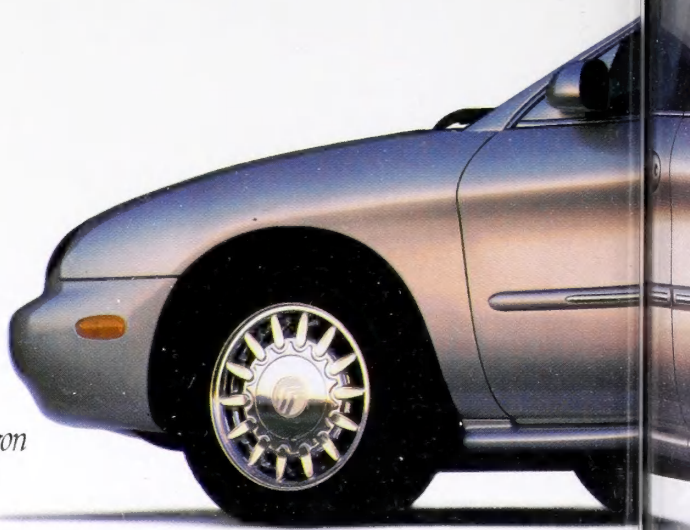
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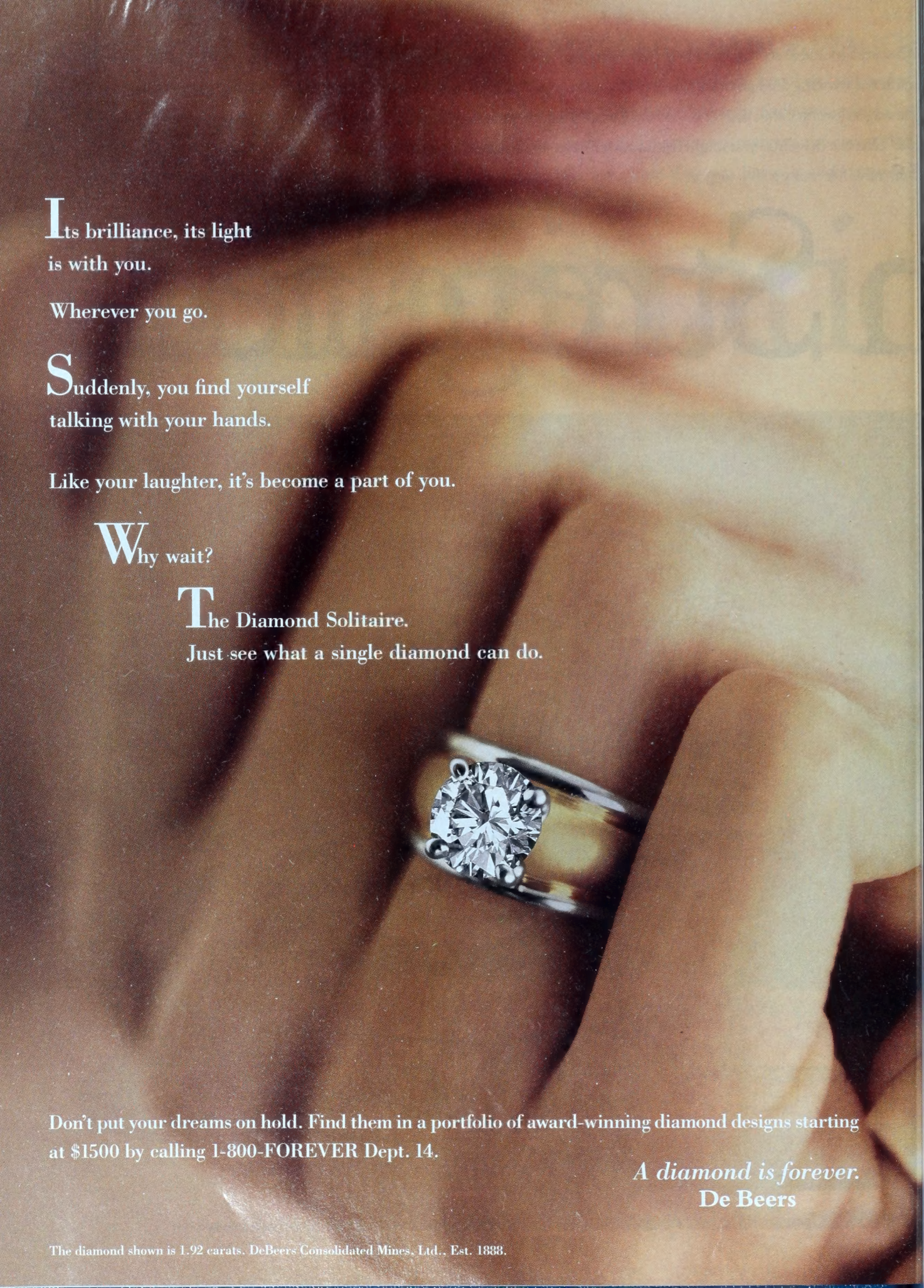
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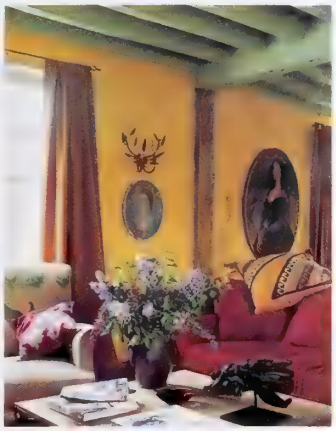


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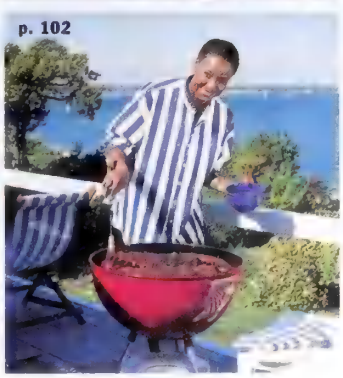
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SEEING IT THROUGH

By Sally Ryder Brady

Last week I watched a giant yellow backhoe demolish my house. Nothing was left but the frayed swing dangling from the Norway maple beside the shed, and the lilacs, still guarding what used to be our front door. My husband and each of our four children had already said their private farewells to the place, but I had come here, alone by choice, to see it through. At the end I stood quietly looking out across the lawn, the fields, the woods—exactly the same views I had cherished for eighteen years. Except that my house was gone.

In the early 19th century the building was a schoolhouse in the next town. At the turn of this century two teenage boys, the Berry brothers, who had probably outgrown their parents' nearby farmhouse, dragged it through the snowy woods on runners pulled by a team of oxen. They set it down over the cellar hole they had dug themselves and lined with stones before the ground had frozen. Everyone called it the Berry Cottage even though it eventually exceeded cottage size with each successive family adding a room or porch or shed. The local historical commission judged it to have no architectural value.

When my husband, Upton, and I moved in nearly two decades ago with four children under five years of age, we were amazed at our good luck in renting this slightly crooked, porch-studded farmhouse on a peaceful thousand acres forty minutes from Boston. Last year the owners agreed to sell 300 acres, including our house, to a developer; only in this way could they afford to keep the rest of the property intact. We were not permitted to buy. The developer evidently agreed with the historical commission about the value of the Berry Cottage, and so Upton and I (only the two of us, now) moved out just ahead of the wreckers, and into another sweet farmhouse half a mile down the same narrow road. Our luck still holds. We are not homeless, not even geographically uprooted as so many are in this unstable world.

But when the backhoe advanced over the lawn like a single-minded prehistoric predator—through the garden, across the front porch, right up to the white clapboards of the house that had held us all so safely for so long, I did not feel lucky at all. I felt helpless and, worse, disloyal. I was powerless to stop the demolition machine. All I could do was stand and watch. The dark windows stared back.

The outside wall facing me came down, all of it quite neatly after only a few blows, and suddenly what had been our private refuge was as naked as the back of Sarah's doll >



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Alex is our baby, the little fellow who used to clamber out his window onto the porch roof in his fuzzy sleeping suit to wave at our surprised neighbors on their way to work (until they called and told me he was out there)

house. I felt a little naked too, seeing my bathroom exposed for all to see, as if my personal hygiene were everybody's business, and our bedroom wide open as if our marriage were suddenly a public affair.

The arm with its clam-bucket claw reached up to the top of the house and then suddenly the roof over the two already exposed attic bedrooms came off like a hat. When we were allowed to build these rooms for Andrew and Nathaniel, we never guessed that this would be the Berry Cottage's final addition. Andrew's Grateful Dead mural glowed and throbbed in the autumn sun. I gazed at the rows of shelves that had first held teddy bears and Legos, then electric trains and G.I. Joe, and finally, just last summer, Nathaniel's thick college textbooks and greasy Volkswagen parts.

I thought of the hidden part of the closet up there, the shadowy wedge of space where Andrew had stashed bottle rockets and bongs and probably other contraband that I really didn't want to know about. I thought of the costume box which unfortunately became a nursery full of infant flying squirrels whose parents had moved into the fiberglass under the eaves. And what about the curious ham-mice, an interesting new species that evolved when Natty's hamsters escaped for a night on the town?

Now the brutal claw swung over the second floor as if deciding where to strike next, giving the sleeping porch a playful swat. The white railing dipped in a curtsy. Thank you, I wanted to call out, for all the moments I spent against your columns watching the older boys in pajamas galloping bareback on their ponies into the early slanting sun. I remembered Nathaniel standing motionless under the maple tree, wearing a sombrero he had filled with sunflower seeds, his head covered with chickadees. How ephemeral their childhoods had seemed even as I watched them unfurl. I realized that the house had kept the children as children for me. From now on I would have to trigger the memories myself.

Now the arm hovered over Sarah's room with its flowered wallpaper. The room had been her Christmas present from me the year she turned eleven. Her own room, with the fourposter bed that was mine when I was her age, my old bureau, too, and a dressing table with a three-way mirror and a flouncy skirt. I had started stripping off the layers of old wallpaper Thanksgiving night, and by Christmas Eve, when Upton and I set up the bed, the room still held the sugary smell of damp wallpaper paste and latex paint.

Sarah turned from child to woman in this room, felt the first flood of passion and then the bitter wrench when she was spurned. Here she carefully and sorrowfully put away her bride doll to make room for her stereo and makeup. Standing outside looking in, I was proud to see how gamely the plaster wall I had patched withstood blow after blow, touched that the flowers on the wallpaper looked as graceful and full of summer when the wall finally cracked apart as they had that Christmas morning sixteen years ago.

Alexander's room hung wide open long enough for me to see once more the graffiti that I couldn't bear to paint over, the lumpy self-portrait, the autographs of *not*-famous people, the penny forever stuck to the wall with superglue, the bullet hole in the window (a decal). Alex is our baby, the little fellow who used to clamber out his window onto the porch roof in his fuzzy blanket sleeping suit to wave at our surprised neighbors on their way to work (until they called and told me he was out there). He was the cheerful villain who day after day picked at a hole in the crumbling horsehair plaster behind his crib until it was big enough for him to drop in his brothers' Matchbox cars, his socks, and finally his tiny sneakers, several pairs. This particular wall was so crammed with treasures that I half expected to see them fly out when the wall itself shattered, but all I could see was dust.

Our bedroom went down fast while my brain teemed with all I had learned there. How I grew in courage and independence when I finally confronted my husband's alcoholism. How he grew even more when he confronted it himself and began to deal with it. In this room I met raw loneliness, felt its sharp edges even when—especially when—I lay beside the one I loved. Love had given way to anger in this room, then anger to sorrow, and sorrow back to love, but the fight was long and deep. I thought of how, night after night, we had lain together, each entrusting our vulnerable, unconscious selves to the other.

I thought of my desk in that room, whose drawers had gotten so crammed that I couldn't even open them. I simply stopped using the desk, but just before we moved I took a deep breath and yanked open every drawer. Inside were valentines painstakingly made and proudly offered; the letter that began "Dear Mom, I'm sorry I was bad. Here is a list of things I want to do to be better..."; a letter from my mother dated October 1962 urging me not to marry Upton; a letter from my father with the same date sending his blessing. I sighed to see the glamorous head shots of me, taken when I was twenty, an ingenue surely headed for Broadway. What had happened? Love. Babies. Life. A new career as writer. I studied the face, still familiar, still mine. She was a pretty little thing, Sally Ryder. But what caught me the most was how vulnerable and unformed she looked. What happened to this Sally? I looked in the mirror over my desk to see, and beneath the wrinkles and the half-glasses found a vulnerability still there, a new >



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I thought of nights of thunder and lightning, when our bed burst with shivering children and dogs; nights when the spring peepers lulled us to sleep; eerie winter dawns full of snowflakes and the possibility of no school

brand, that of the soon-to-be-old. Yet there was no trace of the unformed; I saw purpose, endurance.

I thought of nights full of thunder and lightning, when our bed burst with shivering children and dogs; nights when the high-pitched tattoo of spring peepers lulled us to sleep; eerie winter dawns full of mystery and snowflakes and the possibility of no school. I closed my eyes for just a minute to hold all this in, and when I opened them, all that was left of the second floor was the back staircase, lurching crazily but still intact.

These perilous stairs twisted through the core of the house, every tread a different width and every riser a different height. Grown-ups had trouble here, but children's feet always fit. Even the wobbliest toddler could scramble up and down while we mothers held our breath.

The stairs flew like kindling. Now only the ground floor remained, slanted floors still perfect for marbles. All through the weeks of packing, I came across marbles by the dozens. Most of them I put into a tin for a future grandchild and brought with me to the new house (where the floors, I am happy to say, are just as slanted). But when the tin filled up, I did what my naughty children used to do—I dropped the marbles into the floor registers where they made a most satisfying thunk and lazily rolled through the heating ducts.

The backhoe found the kitchen, morning sun still streaming in through the tall bay windows. The table used to be there, with children and Play-Doh and bread dough all basking in the warm light. I said good-bye to the kitchen sink, perched on porcelain legs whose shape always reminded me of those of my college roommate. Good-bye to the row of waist-high brass hooks in the pantry, the string of clothespins for mittens and hats still dangling. Good-bye to the pantry doorway, where I could see the ladderlike eighteen-year record of everyone's height crack like my heart.

The rest was quick. The huge downstairs bathroom which, along with the usual bathroom fixtures, used to hold our restaurant-size freezer (my mother always thought that was very unsanitary), laundry machines, a Ping-Pong table, and the newest litter of kittens. The living room, its mantelpiece permanently studded with Christmas-stocking nails, its hardwood floor permanently stippled one New Year's Eve by the spike heels of Andrew's high-school sweetheart. There had been a formal party, the first time Andrew ever wore a dinner jacket. Upton had taken great care to show him the intricacies of evening dress—silk socks, a cummerbund, gold cufflinks. It was a rite of passage marked by little heel pricks in the floor. A house needs good scars.

All of it was gone in a flash, but the chimney remained, rising straight up out of the wreckage. Again and again, the yellow claw would swing at it, and the column would curve like a snake, individual bricks separating so I could see air between them. Then, as if responding to some hidden force, they would reassemble back into their old chimney shape, standing straight as they always had. Finally the spaces were too great and the snaking column collapsed.

Only the ponies' shed was left. It used to share the kitchen wall, so we could watch each other, ponies and people, through the back door. Bucky and Snowball would thump their heavy heads on the glass and nicker for oats while I flipped pancakes. The shed just fluttered down like a house of cards.

The yellow machine turned off its noisy engine. I stood silently with the workmen in their hard hats around the rubble. And in this pause the house, what was left of it, let out a huge sigh. I looked at my watch. Forty-seven minutes was all it had taken.

A small army of dump trucks rumbled in to take away the big pieces of wood and the doors and windows still in their frames, and then a bulldozer buried the rest in the cellar, covering everything with soft brown earth.

I went home to my new house where Upton met me, his arms open wide, his shoulder the right height to cry on, a clean handkerchief waiting in the pocket of his shirt. It was his idea that I spend the rest of the afternoon planting daffodil bulbs in my new garden, thinking ahead to spring. I was on my knees, lost in my thoughts, when suddenly my trowel struck something hard, with the chink of metal. I dug deeper and pulled up a small toy tractor, crusted with rust. The wheels were metal, not plastic, with thin, hard spokes, and in the driver's seat a little metal farmer with a farmer's hat sat up tall. I brought the tractor in. I washed and dried it. And then I just held it in my hand. What had become of its original owner? My fingers curled around the farmer, still sturdy and upright after long years in the ground.

I set the tractor on the porch railing where I can see it from my kitchen window. When I look at it I will think of our old house, and of all the marbles waiting to be discovered somewhere in the loose earth between the front-door lilacs and the backdoor Norway maple. I imagine a car with parents and eager children driving past. The car slows down and the mother unrolls her window and leans out. "Look!" she says. "Oh look! What a perfect place for a house." ■

Sally Ryder Brady's novel, Instar, *was published by Doubleday in 1976, and her nonfiction books,* A Yankee Christmas, featuring Nantucket *(1992) and* A Yankee Christmas, featuring Vermont *(1993) were published by Yankee Books/Rodale Press. She leads several writing workshops.*

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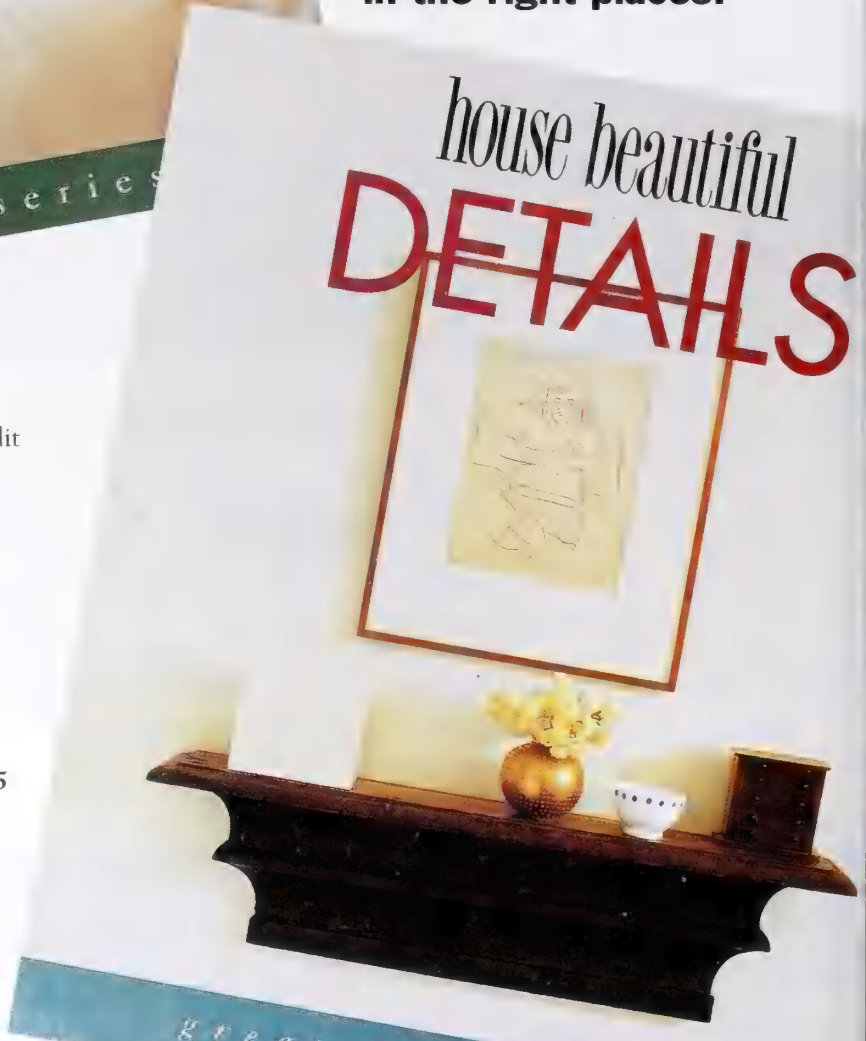
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Editor: Elizabeth Mayhew

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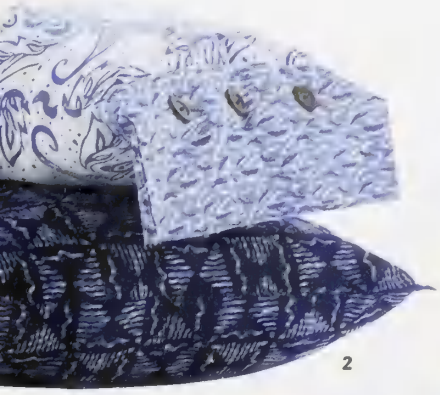
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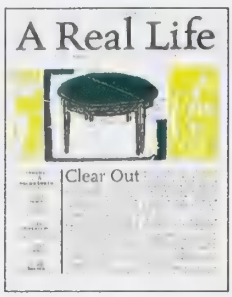


THE BOND MARKET

In the 1830s Bond Street was the most fashionable place to live in New York City. Now it's the place to hunt for antiques. Just two blocks long, Bond Street sprouts a new shop every few months. The latest to arrive on the scene is Rhubarb Home (26 Bond St., 212-533-1817), which offers a quirky mix of old watering cans, architectural moldings, and rustic chairs. If you're looking for vintage country furniture, try Buying the Farm (28 Bond St., 212-505-9880). The hip styles of the fifties, sixties, and seventies are the specialty of 30 Bond (30 Bond St., 212-995-8037). Collectors of American pottery should not miss Avery on Bond (2 Bond St., 212-614-1492). You might plan on making the antiques shop Il Buco your last stop; it doubles as a wine-and-food bar after 6 P.M. (47 Bond St., 212-533-1932). *Elizabeth Mayhew*

TO YOUR HEALTH

"You would have to read 30 magazines—food, parenting, yoga—to get all the information contained in *A Real Life*," says editor Barbara McNally, and she's right. Her stylish bimonthly newsletter, launched in March, is crammed with advice about being healthy and environmentally responsible. Want to know how to get your winter woolens clean without having them zapped with chemicals at the dry cleaners? Curious about the grain quinoa you've been hearing about lately? Interested in a recipe for a *healthy* chocolate-chip cookie? It's all here. For a one-year subscription, send $30 to *A Real Life*, 245 Eighth Ave., Box 400, New York 10011; fax 212-229-1876. *Jane Margolies*



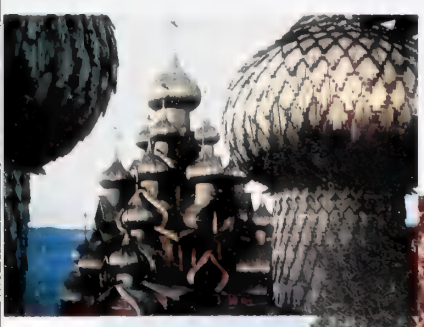
IN THE AIR

Chartreuse was everywhere at the Milan Furniture Fair, and we're seeing it here in otherwise neutral rooms. Example: the bed hangings in the Lembo Bolin bedroom in this issue.

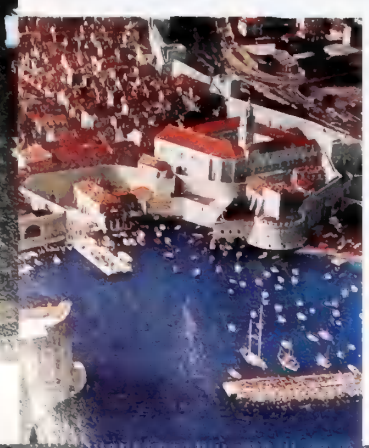
SOLAR SYSTEM

At the new home of the Real Goods store in Hopland, California, you can do more than peruse the company's stock of organic-cotton nightshirts and low-flow showerheads. You can experience the cutting edge in environmentally responsible building. The store is part of the new 4,700-square-foot Solar Living Center (right), which is made of rice straw bales and recycled materials and is powered completely by the wind and sun. Tours of the building, designed by Sim Van der Ryn of Sausalito and resembling a cresting wave, are given daily. Call 707-744-2100. Then head down the highway to the organic gardens and wines at Fetzer Vineyards. *Jane Margolies*



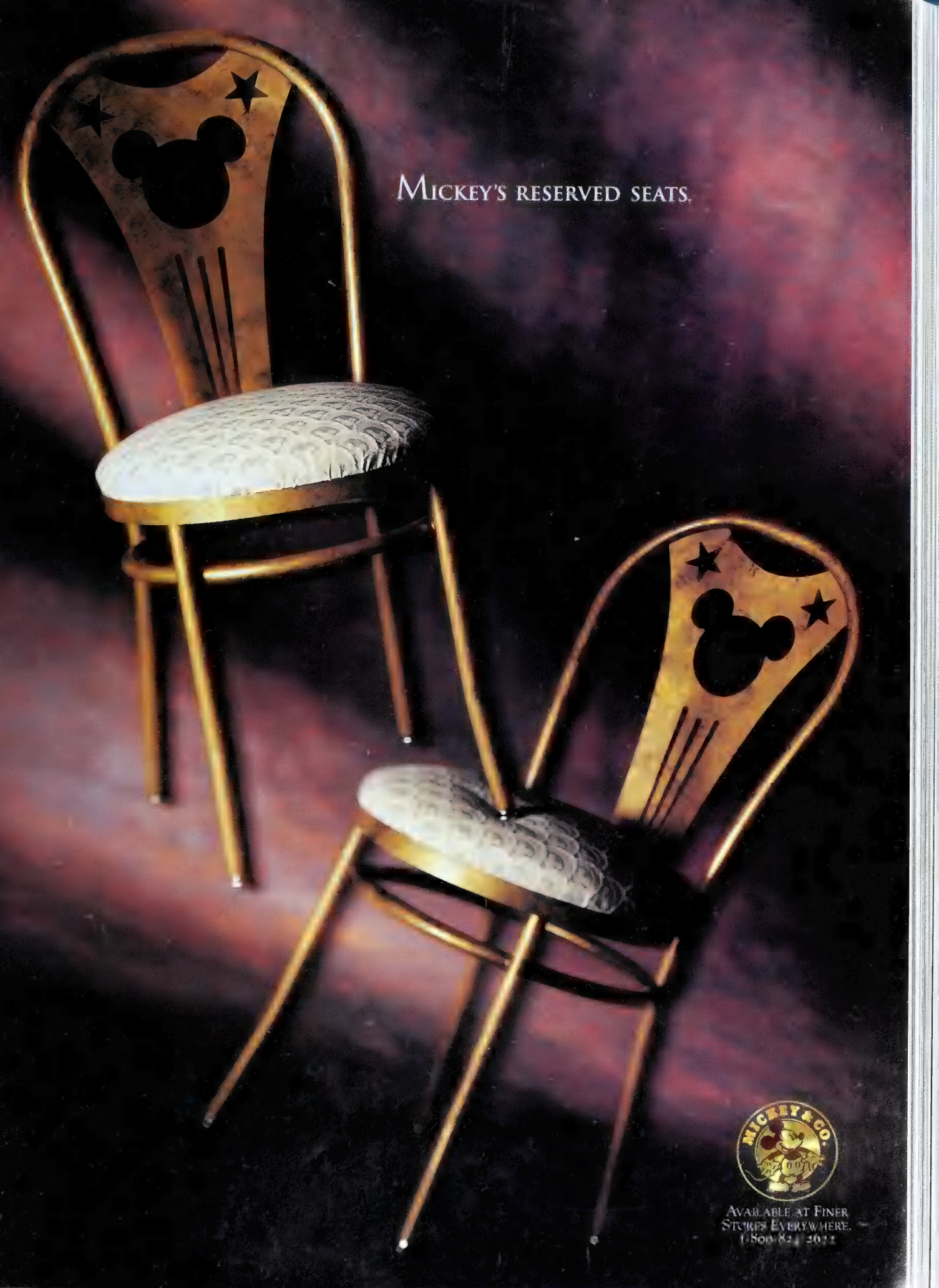






ENDANGERED HISTORY

From the royal palaces of deepest Africa to a Victorian resort hotel in New Hampshire, many of the world's architectural treasures are deteriorating, and two organizations—one national, one global—are sounding an alarm. The National Trust for Historic Preservation's new list of the 11 most endangered historic places includes Sotterley Plantation and its outbuildings (custom warehouse, far left, bottom) in Hollywood, Maryland, an important example of early Tidewater architecture. The World Monument Fund cites the Taj Mahal, Nero's Palace in Rome, and several Eastern European sites, including Dubrovnik's Old City Harbor (left) and the Kizhi Pogost, a complex of wooden churches in north central Russia (far left, top). "We're looking to start a movement, based on a coherent awareness of endangered buildings around the world," says WMF programs director John Stubbs. For more information, call the National Trust 202-673-4164; World Monuments Fund 212-517-9367. *William Irvine*


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EXHIBITIONS



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Chicago, July 2–October 20 The new Museum of Contemporary Art by German architect Josef Paul Kleihues is nearly four times the size of the old building, large enough to display the museum's post–World War II art in four barrel-vaulted, naturally lit galleries **(1)**. The inaugural exhibit, "Negotiating Rapture," explores the ways that artists convey ecstasy, mysticism, and symbolism through their work. Call 312-280-2660. **Atlanta, July 4–September 29** Rapture is also the theme of "Rings: Five Passions in World Art," at the High Museum of Art, which groups paintings and sculptures according to five basic emotions—love, anguish, awe, triumph, joy—corresponding to the Olympic symbol of interlocked rings. Call 404-733-4400. **Washington, D.C., June 21–January 19** Three buildings in Japan by Frank Lloyd Wright—including the Jiyu Gakuen Myonichikan School **(2)**—are the topic of a show at the National Building Museum. Call 202-272-2448. **Washington, D.C., June 24–November 30** How will our nation's capital look in 100 years? Architects, urban planners, and landscape designers propose restoring Maryland Avenue to its original splendor **(3)** as part of a new master plan for the city. An exhibition on the plan, "Extending the Legacy," is at the Smithsonian's National Museum of American History. Call 202-357-1300. **New York, June 14–September 1** Multimedia art is the new focus of the reopened Guggenheim Museum SoHo. The exhibition "Mediascape" juxtaposes video imagery, such as Bill Viola's "City of Man" **(4)**, with CD-ROM exhibits and a virtual reality gallery. Call 212-423-3800. **Birmingham, July 1–September 1** This terra-cotta archer **(5)** once guarded the burial site of China's first emperor. Now such ancient treasures, including the ceremonial bronze bell **(6)**, are at the Birmingham Museum of Art. Call 205-254-2565. **New York, July 3–October 27** From Stuart Davis's pulsating *Two Figures and El* **(7)** to Howard Cook's haunting skyscrapers of *Lower Manhattan* **(8)**, "NYNY: City of Ambition" at the Whitney Museum of American Art captures the grandeur and grit of New York. Call 212-570-3676. **New York, opens May 21** The Metropolitan Museum of Art reinstalls the 15th-century study of Duke Federico da Montefeltro **(9)**. Call 212-879-5500.



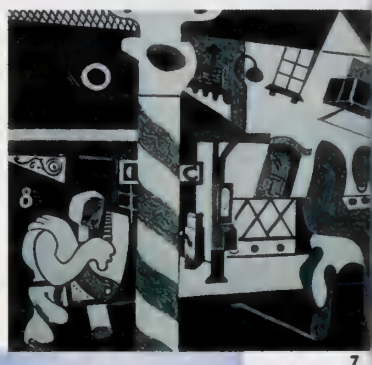
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BENEFITS

New York, June 20 Table settings by top designers will be auctioned at Christie's in a benefit for the Cooper-Hewitt, National Design Museum. Call 212-860-6163. **Green Farms, CT, June 27–30** On the grounds of the Robert Thurlow Vanderbilt estate, twenty designers are creating fantasy garden rooms as part of the Southport Garden Festival to benefit the McGivney Community Center in Bridgeport. Nancy McCabe's scheme for House Beautiful will honor turn-of-the-century garden writer Louise Beebe Wilder. Call 203-259-3685. *Beth Sherman*

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TRUE TO THEIR WORD

When an American visits three of her favorite English garden writers, she finds they practice in the fresh air what they eloquently preach in their columns and books

By Hatsy Shields







All renowned English garden writers have something to teach us, but three in particular—Beth Chatto, Hugh Johnson, and Christopher Lloyd—gambol along so merrily while dishing out information that it's downright fun to be in their company. For years I had been itching to walk through their own creations, positively glorious-sounding in print. Last summer I set out for the Beth Chatto Gardens, Saling Hall, and Great Dixter (all open to the public, each an easy drive from London) with the theories of their owners ringing in my ears. Chatto's guiding principle is that garden conditions must dictate plant choice. Johnson is an architectural master at defining spaces with trees. And Lloyd lobbies for courageous, exciting planting.

I had written the authors in advance to ask for a few minutes to chat. It turned out Beth Chatto doesn't chat. On the bright June morning I finally caught her in Essex (a flat coastal region northeast of London), she had a New Zealand TV crew panting in her wake and a fresh load of German botanical students waiting for instruction. I was invited to tag along, which meant scrawling plant combinations in my garbled Latin and dodging reverent pilgrims visiting the garden while trying to keep up with the slight 73-year-old as she zoomed around her twelve-acre showplace.

You would never know to see it now that the garden was hewn from windswept fields and a wet hollow of brambles. Today it's vibrant with contrasting textures like a weeping willow's curtain sweeping tiers of jagged ornamental rhubarb or sprays of platinum grass arching over the deep maroon foliage of budding sedum. You enter through the gravel garden, where tiny gray pebbles are used as mulch throughout a colorful flow of pale pink poppies, winged French lavenders, lime-colored euphorbias, and apricot kniphofias. Grassy walks winding between graceful beds slide down an incline to meet water gardens clinging to a narrow stream and connecting pools. A pebbled staircase flanked by Mediterranean borders mounts up to the house, where drought-loving plants frame a stone terrace and thrive in the crevices of the paving.

When Chatto and her husband, Andrew, moved to Essex in the 1960s, parched sandy soil surrounded the house; wet clay filled low-lying areas. Chatto had faced garden- >

Vignettes illustrate the gardening philosophies of three English writers, from left: Near his front door, Christopher Lloyd experiments with flamboyant color combinations when he rotates pots of non-native plants—datura, rubrum lilies, begonias. Hugh Johnson uses statel Irish junipers, clipped in columnar shapes, to emphasize the formality of his walled garden. Beth Chatto nurtures eryngium and acanthus by giving them the dry soil and full sun of their native habitat.



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"There's too much safe landscaping going on. As soon as a plant's labeled useful there ought to be a question mark," says Christopher Lloyd

ing challenges before, but nothing like these extreme conditions. She describes the trials of gardening in soggy land in *The Damp Garden*: "The most frightening thing was the way the weeds grew. No thought of hoeing—everything had to be pulled, dug, or slurped out of the squelchy ground or it immediately took root again."

Once Chatto became proficient at plant ecology, however, she sat down to write two books that are now classics on habitat gardening: *The Dry Garden*, followed by *The Damp Garden*, in which she sums up her credo: Plants "will not establish themselves in a situation that differs markedly from their natural environment. As conditions change in my own garden from dry gravel to silt, from damp to bog, so I must consider what I will plant that will tolerate the change."

While writing books and winning top awards from the Royal Horticultural Society—gold medals eleven years in a row at the Chelsea Flower Show, the Lawrence Memorial Medal for best exhibit at Chelsea, the prestigious Victoria Medal of Honour—Chatto was also running a thriving nursery of unusual plants, begun in 1967. When I asked her about the origins of the nursery, she explained briskly, "After my husband had to sell his fruit farm, our need was to make money. I simply had to cope, and my passion was plants. But I won't get my work done if I babble on." As Chatto paused to survey a collar of polished bergenia leaves framing Anthemis daisies and purple-globed alliums, she said, "The garden is like a theater set; every stage setting is here to support the stars."

If Chatto delivers descriptive how-tos, Hugh Johnson takes you on a gardening romp in his books and the column he writes—anonymously—for *The Garden*, the Royal Horticultural Society's journal. Every month I flip directly to "Tradescant's Diary," the magazine's fast-paced, gossipy page in which Johnson talks about any green business in the world. As one critic says, "I would read every word of his, even if he were writing about coal mining."

Many people know Johnson best as an author of books on wine, but his *Encyclopaedia of Trees* and *The Principles of Gardening* are troves of accessible gardening information, abundantly illustrated with illuminating captions. An updated *Principles of Gardening*, on its way to the printer now, will be available in our bookstores by late fall.

A love of trees and their importance in our landscape is a vein that runs richly through much of Johnson's writing. "Of all plants," he writes in *Trees*, "they are the most prominent and the most permanent, the ones that set the scene and dictate atmosphere." You can see what he means in the leafy canopies at Saling Hall, Johnson's twelve-acre garden, half an hour from Beth Chatto's.

But 25 years ago when Johnson and his wife, Judy, bought their Dutch-gabled brick house the bald, featureless Essex farmland (Johnson's description) was being stripped by disease of all its towering elms. The couple needed trees for shelter and seclusion and to establish different moods and settings throughout their garden.

Within the 17th-century walls of the only remaining garden, Johnson planted lines of closely clipped Irish junipers parading stiffly down geometric perennial beds to emphasize the area's well-behaved charm. From this tidy, formal display, the mood shifts to elegant playground. The swimming pool and tennis court are so beautifully planted with weeping silver pears, yew hedges, and striking birches that the merely functional (tennis courts are born ugly) has melted into art. Then suddenly you might be in the Pacific northwest, shaded by Ponderosa and Scots pines, a Luccombe oak, and pink flowering locust on a path leading down to a contemplative Japanese-influenced garden, where unusual specimen trees are reflected in still waters of a shallow pool: weeping aspen, creamy birch grown from Kashmiri seed, a paper-barked maple with its peeling rust-colored bark.

A self-styled dilettante, Johnson is delighted to be called a popularizer, a generalist. "I like sharing a broad picture of gardening. I'm a communicator," says the swarthy 57-year-old, pouring Judy and me yet another fluted glass of exquisite champagne. "What I do is write jolly copy brimming with facts."

Christopher Lloyd is all for having a good time, too. His message: "Plant what you like, do it with gusto, and for heaven's sake, dare a little!" is probably intended to tweak the English garden establishment, which still endorses the theory of planting perennials with perennials, shrubs with shrubs. Lloyd loves to jumble all kinds of plants in the same border and to hurl clashing colors together. His flamboyant approach may be rooted in the fact that he was to the manor—Great Dixter—born and never had to concern himself with the bones of his East Sussex garden. They were set up in 1910 by his father Nathaniel and Sir Edwin Lutyens, the architect who often worked with Gertrude Jekyll.

Within the dignified structure of York stone paths, crenellated hedges, a sunken pool, and yew topiary surrounding the half-timbered 15th-century house, Lloyd has extensive beds to mess with. And while his plant combinations won't please everyone—he would be disappointed if they did—they are sure to stop you dead in your tracks. Why in the world has he planted hothouse foreigners—creamy tomato-red cannas and white-trumpted datura—next to sweetly blushing old roses? Japanese banana-tree foliage poses above eye-smarting orange dahlias shot through with explosions of purple verbena. His mother would be reeling. Even his niece, with whom he owns the property, describes the pink and red tulip beds as "dire."

The prolific 75-year-old Lloyd shares his experience in a weekly column for the popular *(Continued on page 41)*

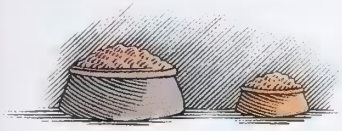
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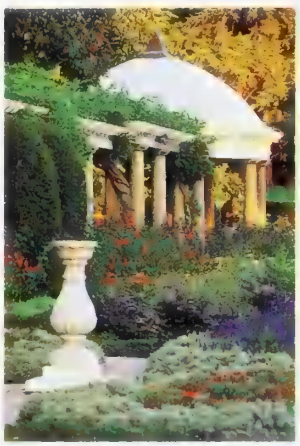
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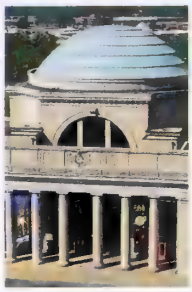


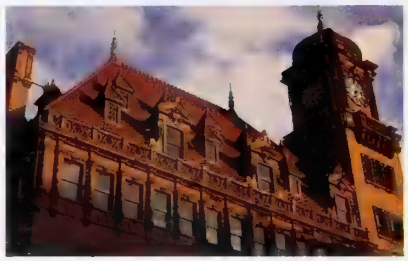
INSIDE RICHMOND

With its historic houses and hip restaurants, the Old Dominion's capital on the James River will charm and surprise you

By Sarah Belk King

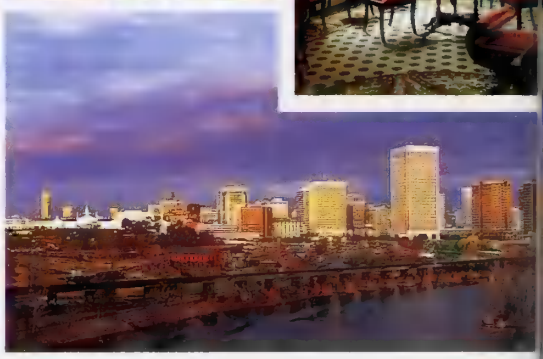












The many faces of Richmond, clockwise from top left: A statue of Jefferson Davis on Monument Avenue with a Tudor-style mansion in the background; Shockoe Slip at night; circular staircase and drawing room in the Wickham House; the skyline at dusk; the Science Museum of Virginia; Main Street Station; the Italian Garden at Maymont.

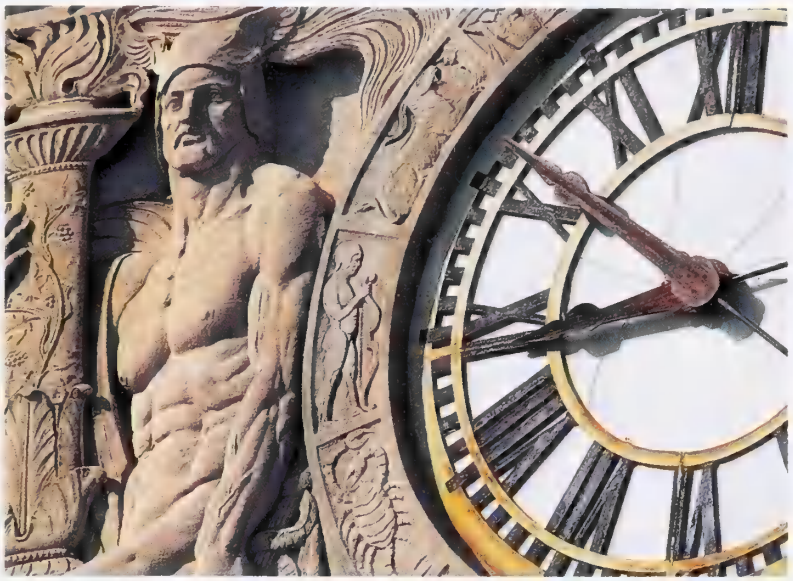
Richmond's Monument Avenue is a microcosm of the city itself. Statues of Civil War heroes stand on the grassy median as if life were just a mint julep. In reality, the Avenue is the topic of heated debate concerning the next proposed monument, a sculpture of Richmond-born tennis pro Arthur Ashe. Is the cast-bronze statue of Ashe holding a tennis racket epic enough in style? Should the city erect the piece that's already been completed by a local sculptor, or choose an artist through open competition? Is Monument Avenue the right place for such a piece? A black athlete—who in the 1950s was banned from some of the city's tennis courts—on the same strip as the President of the Confederacy?

Like the Avenue, the city appears calm and distinguished, but underneath it teems with life, combining the charms of Charleston with the energy of Atlanta. Simply put, Richmond is like its tea and cigars: every afternoon, proper tea is served in the Jefferson Hotel while less than a mile away—at downtown's hip restaurant Havana '59—young urban professionals peruse a humidor for the perfect Jamaican Macanudo.

In Richmond, the choices are varied. Will it be Civil War battlefields or 19th-century architecture? Dainty ham biscuits or barbecue and hush puppies? Museum prowling or white-water rafting? Whatever you decide, Richmond is relatively easy to navigate. The main streets are in a grid pattern, and many sites are walking distance from the downtown hotels and from one another. And while seeing the city is easiest by car, from April through October Historic Richmond Tours sponsors a variety of walking tours (call 804-780-0107).

Architecture Despite fires, floods, and wrecking balls, Richmond is filled with historic buildings. And thanks to preservationists and smart city planners, many historic structures have been recycled for contemporary use. Virginia Commonwealth University's west campus (West Franklin St. between Harrison and Laurel) is one example. The university has restored two blocks of opulent Victorian and Edwardian mansions as administrative offices. A few blocks away, the narrow brick houses that make up Linden Row (100 E. Franklin St., 804-783-7000), impressive early-19th-century Greek Revival buildings, have been connected and refurbished as an inn. Richmond was once known as "The Tobacco Capital of the World," and its redbrick tobacco warehouses (25th and E. Cary streets, 804-649-1850)—now referred to as Tobacco Row—have been converted into chic apartments in one of the largest preservation efforts in the country. Main Street Station (Main







nd 16th streets) was Richmond's first train station, ut is known as "the gingerbread building" because f its ornate details. The station has been restored nd will reopen for use by Amtrak in 1998. Richnond's other train station has been turned into he Science Museum of Virginia (2500 W. Broad t., 804-367-6552). Built in 1919 by John Russell Pope, architect of the Jefferson Memorial, it's massive neoclassical structure, inspired by he Baths of Caracalla in Rome.

Both residents and visitors elight in walking (or jogging) own Monument Avenue. Begin t Stuart Circle and continue west s far as your legs will take you. There are gracious mansions all long the way, particularly on he 2300 block, with its cache of omes designed by architect William Lawrence Bottomley.



Neighborhoods Richmond residents have a strong neighborhood dentity. Church Hill (Broad St. rom 22nd to 32nd streets and Grace St. from E. 25th to E. 29th treets), one of Richmond's oldest residential areas, s named for its hilltop location and its proximity to t. John's Church, where Patrick Henry gave his lectrifying "Give me liberty, or give me death!" peech. Restored antebellum houses run the gamut rom Greek Revival to Queen Anne. Depending on ne's point of view, the highlight of Shockoe Bottom (E. Main St., from 17th to 20th streets) is either the 200-year-old Farmers' Market or the club nd bar scene. Several blocks west, the old banks, otels, warehouses, and mills in Richmond's earlist commercial center, Shockoe Slip (E. Cary and 13th streets), have been converted into shops and restaurants. The cobblestone streets and piazza—with a fountain that once serviced cartbound horses and oxen—make this an inviting place to spend the afternoon. About a mile west from the Slip lies The Fan, so named because its principal streets fan out from a city park. The Fan is the largest designated historic district in Virginia, and its 3,000 turn-of-the-century town houses are in Victorian, Tudor, Colonial, and Italianate styles. Jackson Ward (Clay St. between Adams and 1st streets) is a center-city neighborhood of Greek Revival and Queen Anne town houses laced with cast-iron balconies, gates, and fences. After the Civil War, Jackson Ward had a large black population and came to be referred to as the "Birthplace of Black Capitalism." Today, it's a multicultural neighborhood where homeowners are returning the old houses to their original charm.

If you happen to be in Jackson Ward or another urban neighborhood at night, you may encounter one of the city's bicycle cops—a comfort to anyone going from restaurant to car, or simply taking a walk. "The bikes are fast and quiet," says police lieutenant Julius Richardson. "The cops like them because they can move quickly, and the citizens feel safer knowing these guys can prevent crimes better on bikes than on foot."

Shopping The largest concentration of shops for home and garden is in Carytown, a nine-block strip of town houses-turned-boutiques and restaurants. For sundials, birdbaths, and gardening gloves, >

From far left: Jason Farwell, one of Millie's chefs, behind the counter; a frieze of Mercury and signs of the zodiac adorns the big clock at the Science Museum of Virginia; things for the home in shades of oyster, pearl, and bone at The White House in Carytown; afternoon delights at Lemaire in the Jefferson Hotel, left.

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explore Garden Designs (3317 W. Cary St., 804-358-8763). The White House (3407 W. Cary, 804-353-1717) is a favorite for bed and bath linens, beeswax candles, and other home accessories—all in a palette of white, cream, ivory, and bone. Martha's Mixture (3445 W. Cary St., 804-358-5827) and The Antique Gallery (3140 W. Cary St., 804-358-0500) are good for collectibles like antique postcards, alabaster vases, and cobalt salt cellars. For bow-front chests, Chippendale chairs, and Meissen porcelain, don't miss Thomas Hines (3027 W. Cary St., 804-355-2782), the largest antiques store in the state.

Historic Houses and Gardens Virginia House (4301 Sulgrave Rd., 804-353-4251) and Agecroft Hall (4305 Sulgrave Rd., 804-353-4241) were both brought over from England and reconstructed in the 1920s in Richmond's Windsor Farms neighborhood on the James River. The owners of Virginia House filled their home with objects from their world travels; Agecroft's interior is wall-to-wall English Tudor and Stuart furnishings. Both houses represent Richmond's Gilded Age, with gardens designed by noted landscape architect Charles Gillette. Maymont House (1700 Hampton St., 804-358-7166) looks like something out of a fairy tale, with its pink granite columns and châteaulike towers and turrets. The grounds—about a hundred acres landscaped in the English pastoral style—are one of Richmond's prettiest public parks.

Locals love the Lewis Ginter Botanical Garden (1800 Lakeside Ave., 804-262-9887), where birds, butterflies, and the scent of lavender and rosemary fill the air. There's also Hollywood Cemetery (Albemarle and Cherry streets), built on 135 acres of rolling hills overlooking the James falls rapids. Ornate cast-iron monuments and statues of angels and animals give it the feel of a park.

Museums To view three centuries of Virginia textiles and decorative arts, visit the Valentine Museum and Wickham House (1015 E. Clay St., 804-649-0711). Behind three turn-of-the-century facades stands a modern museum that houses the collections. Next door is the recently renovated 1812 Wickham House, built by its wealthy owners to be a showplace for neoclassical design.

The Virginia Museum of Fine Arts (2800 Grove Ave., 804-367-0844) has a formidable collection of British sporting art and French Impressionist paintings, but is perhaps best known for its Fabergé eggs. It is one of five museums that will host this year's "Fabergé in America" exhibition, August 24 through November 3. At the Black History Museum and Cultural Center (00 Clay St., 804-780-9093), artifacts and memorabilia tell the story of black culture in Virginia. Watch the documentary video about Jackson Ward's 2nd Street (called "The Black Wall Street of America"), which was lined with businesses and clubs and became a training ground for black entrepreneurs across the country.

Restaurants Lemaire restaurant in the Jefferson Hotel (Franklin and Adams streets, 804-788-8000), a sun-drenched pale yellow neoclassical room, is known for its lobster-crab cakes and other modern versions of southern classics. The Dining Room at the Berkeley Hotel (1200 E. Cary St., 804-780-1300) offers sophisticated fare in a softly lit, intimate space. For something more casual, try Southern Culture (2229 W. Main St., 804-355-6939), a fifties-style room with pink walls, sea-foam trim, and a ceiling dotted with plantation fans. They're known for innovative versions of southern regional dishes like spicy curried peanut soup and blackened eggplant Creole. For eclectic fare in a hip setting, grab a booth or barstool at Millie's (2603 E. Main St., 804-643-5512). Artists dressed in black, businessmen, and ladies-who-lunch dig into everything from crisp Thai duck salad to an avocado BLT. Head to Smokey Pig (212 S. Washington Highway, 804-798-4590) for succulent ribs, tangy cole slaw, and a big basket of piping hot hush puppies. ■

Sarah Belk King, a former House Beautiful editor, is a freelance writer living in her native Richmond.

Continued from page 34

nglish magazine *Country Life*. His ooks, *The Well Tempered Garden* and *he Adventurous Gardener*, are also oaded with practical advice like: "Take tock, now and again; don't just drift on iving up large areas to plants you're no onger fond of."

Following his own counsel, last ear Lloyd ripped out all the roses from a utyens-designed garden behind the ouse in order to plant tropical imports. eated in the ancient hall he uses as an ffice, he fired off his reasons for the oses' dismissal—and a few other strong pinions: "Roses get diseases because ney're herded together like sheep. Basi- ally it's an ugly bush anyway, although he climbers make a pleasing form.

"I'm preaching the individual, the dventurous," he continues. "People iss out if they aren't brave. There's too uch safe landscaping going on—plants eing considered units instead of living hings. Like ground cover. As soon as it's beled useful there ought to be a ques- on mark. Plant it only if you love it, ot to save labor.

"Now, you Americans..." (It was a t awkward for me at that moment to jot own every pearl. Lloyd's dachshund had unked down in my lap, a warm brown oat blanketing my notepad. I was educed to scribbling in a tiny space next o a silky ear.) ..."very attentive audi- nces in the U.S., mouse-quiet at my lec- ures. I suppose you're more naturally ven to gatherings. But I have to say, merican men don't do enough hands- n gardening. English men are forever awling about on all fours."

After a tour of the nursery, which pecializes in clematis, and a careful look the Long Border with Fergus Garrett, he young head gardener, I bumped into Mr. Lloyd just leaving the garden by a ack gate. Dressed for a performance at Glyndebourne that evening, he wore a eep wine-colored tuxedo with black atin lapels. His snowy hair and brush ustache were iridescent in the after- oon sun. Talk about dash and daring. ■

atsy Shields writes regularly n gardening for House Beautiful.



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FLOOR SHOW

Englishman Christopher Farr's vibrant rug collection, now available in the United States, weaves together ancient rug-making techniques and modern graphics

By Cara Greenberg



Bold and painterly, the rugs include (clockwise from top right): Kate Blee's "Fruit Tree," Bill Jacklin's "Anemone V," an untitled rug by Josef Herman, Romeo Gigli's "Big Bang," Sandy Jones' "Prussia," and one from Christopher Farr's own In-House Collection.

In 1984 an English painter and former art teacher named Christopher Farr went up into the hills of central Turkey and came down with an idea: to bring together the age-old arts of rug-making he observed in traditional villages with the work of today's top textile, graphic, and fashion designers. The resulting collection of handwoven kilims and hand-knotted pile rugs has the character that machine-made contemporary rugs have long lacked.

Invited to Turkey by a carpet expert he had met while dealing in antique and tribal carpets, Farr found men shearing sheep and dyeing wool, women spinning and weaving on looms in their own homes. Their designs, too, hadn't changed in centuries—until Farr came along.

Rugs designed by Farr himself have broad, Rothko-like fields of color. Those by Allegra Hicks, London's latest design star, display her trademark vocabulary of organic forms—raindrops, tree branches, even pea pods. Romeo Gigli's designs are inspired by sun, moon, and stars; Rifat Ozbek's borrow motifs from Islamic prayer mats.

The laborious, ancient methods of production guarantee the uniqueness of each rug. "We get lovely variations of color by using hand-spun and hand-dyed wool," says Farr.

The Christopher Farr rugs are produced in limited editions and range from $2,000 to $8,500. Up to 100 designs are available at any given time through Modern Age, a Manhattan furnishings store that has a new gallery downstairs in which the rugs are dramatically spotlit (212-966-0669). ■



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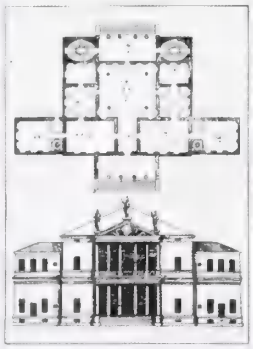
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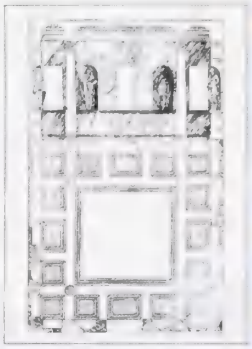
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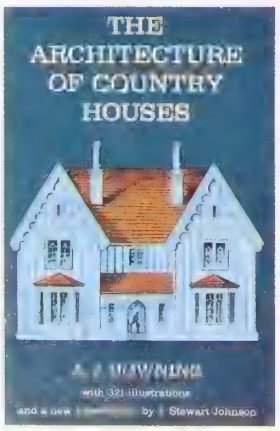




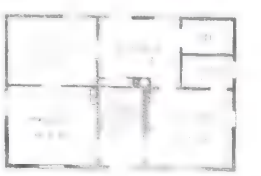












Stylistic bloodlines, from top, left to right: photo and drawings of Palladio's Villa Cornaro, 1551–53; Hope Plantation, circa 1803, Windsor, N.C.; Drayton Hall, 1738–42, Charleston, S.C.; Jefferson's first design for Monticello, 1769–70. Right: Reprint of 1850 American pattern book with typical plan.

MASTER PLANS

How pattern books brought beauty to the boondocks

By Martin Filler

Why is it possible to drive for miles through parts of rural Maine, Virginia, or Ohio and not see a single building that isn't handsome? How is it that the unlikeliest places often possess historic houses of extraordinary elegance and sophistication? Why could American villagers an ocean away from London worship in churches as splendid as those of British grandees? The answers can be found in pattern books, the practical building guides that flourished from the 15th through 19th centuries.

Before there were architecture schools (a late-18th-century innovation), carpenters and masons in Europe and America learned the design elements of their craft from pattern books. Though the physical methods of erecting a structure could be readily taught through apprenticeship or on-the-job training, the subtleties of style and the intangibles of taste could not. There is a world of difference between construction and composition, and pattern books bridged those gaps in education and experience.

The ways of making a classical building are finite, and the number of essential forms and the rules governing their combination could be summarized in a few simple plans and elevations that even an illiterate journeyman could understand. This is what pattern books provided. Cheap, portable, and filled with clear, adaptable examples, they disseminated good design throughout the civilized world. And because the settling of America coincided with the Golden Age of pattern books, our country saw some of the finest benefits of that publishing phenomenon.

The most important of all compendiums was Andrea Palladio's *Four Books of Architecture*, first issued in 1570. A record of the villas, farm structures, churches, and other public buildings Palladio erected in the Veneto region of Italy, the *Four Books* remained the indispensible reference work for architects until the advent of modern architecture. Its astonishing longevity and universal applicability made it the bible of the building profession, and resorting to it has always rewarded perplexed designers.

The wide reach of Palladian patterns can be seen in much early American architecture. One of the most popular of Palladio's schemes was his Villa Cornaro of 1551–53 at Piombino Dese, published in the second volume of the *Four Books*. The graceful front elevation of the Villa Cornaro—centered by a balconied two-story portico—was the direct source for at least three residences in the Carolinas alone. Thomas Jefferson was also fond of the Villa Cornaro, which he cribbed



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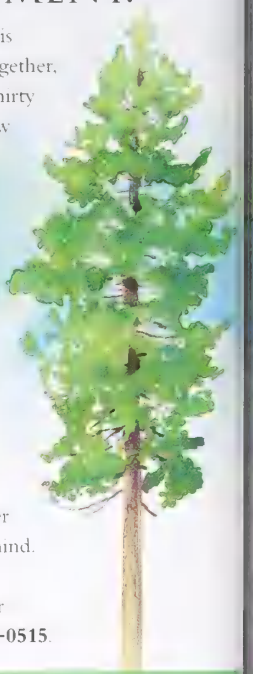
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or his first design for Monticello, throwng in elevations from Palladio's Villa Saraceno at Finale for good measure.

The growth of the British econmy, thanks to the expanding empire nd the rise of industrialization, set off a onstruction boom. As demand for good rchitecture increased in England and ts possessions, so the production of patern books soared. Some, like Colen Campbell's *Vitruvius Brittanicus* (1715–5), were deluxe editions with richly ngraved plates, aimed at aristocratic atrons. Yet most pattern books, pocketized and low in price, were intended for mass audience that would use them ot at leisure in libraries but as tools of he trade. Among them, William and ohn Halfpenny's *The Modern Builder's Assistant* (1757) was hugely popular, roviding pragmatic information that onveyed high standards of design to its orking class readership.

There was a particularly strong eed for pattern books in America, where the building profession was still in its infancy. There the classic works continued their usefulness. Peter Harrison, an emigrant architect who worked in mid-18th-century New England, used Palladio's facade for the Venetian church of San Francesco della Vigna for his Redwood Library in Newport, Rhode Island. Harrison's Brick Market in the same town stemmed from Inigo Jones's Old Somerset House in London, one of the plates in *Vitruvius Brittanicus*. And for Newport's Touro Synagogue, Harrison dipped into both Jones and Gibbs.

The most widely used pattern book in colonial America, however, was William Salmon's *Palladio Londonensis*, or *The London Art of Building*, which went into seven editions between 1734 and 1759. Interestingly, there is little Palladian material in this best-seller; the title was calculated to exploit the authority of the master's name.

Although pattern books enjoyed exceptionally long lives—many were handed down with carpentry tools from father to son—styles did eventually change. The vogue for the Greek rather than Roman orders of classical architecture led to the publication in Philadelphia of John Haviland's *The Builder's Assistant* (1818), a landmark in the shift to American pattern books. The Greek Revival fostered by it and such later publications as *The American Builder's Companion* (revised 1827) by Asher Benjamin and *The Young Builder's General Instructor* (1829) by Minard Lafever popularized the forms that made even untutored carpenters participants in a glorious tradition.

The 19th-century appetite for romantic architecture soon required new pattern books. Delightful neo-Gothic and Italianate designs appeared in Alexander Jackson Davis's *Rural Residences* (1838), Andrew Jackson Downing's *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850), and Calvert *(Continued on page 107)*

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GLASS ACTION

Collaborating with artisans from around the world, glass artist Dale Chihuly hopes to break down cultural barriers while creating exciting art

By Christopher Petkanas

Dale Chihuly, the world's leading glass artist, sees his medium as a tool of international goodwill.

Chafing at the tradition that finds glass factories around the globe unwelcoming to outsiders, Chihuly, a butcher's son born in 1941 in Tacoma, Washington, longed to prove that collaboration between artisans from different countries was not only possible but an ideal that would pay high artistic dividends. Opening up the glass-blowing process might also, he hoped, help erase cultural barriers.

Known for translucent, boldly colored, often surrealistic sculptures, Chihuly last year began rolling out his dream in Finland, creating hundreds of individual pieces in the village of Nuutajarvi with master glassblowers from the Iittala factory. The works were installed locally, placed in bogs and woodlands, floated in ponds, hung under bridges—even hurled, splashing and bobbing, into a river.

Searching for an American venue to display his Finnish output—unelectrified chandeliers, spears, reeds, cactus, seal pups, beluga whales—Chihuly chose LongHouse, in East Hampton, New York, the site of textile designer Jack Lenor Larsen's foundation, which promotes living with contemporary crafts. Running through September 8, the exhibit, titled "Crystal Gardens," threads through the entire nearly sixteen-acre property.

At the same time, Chihuly has a show at the Charles Cowles Gallery in Manhattan through July 26; two important works in the Breaking Barriers exhibit at the American Craft Museum through October 13; and a huge wall of garnet, chromium, and emerald marine forms at the Fifth Avenue outpost of Liz Claiborne. The Year of Chihuly culminates in Venice in September with the hanging of yet more chandeliers below the city's bridges. This event draws on pieces he produced in Finland, at Waterford in Ireland, at the Joetsu factory in Japan's Gunma province, and at an industrial bottle manufacturer in Monterrey, Mexico, where 50,000 workers turn out five million bottles daily. While in Venice, Chihuly will do a turn at the celebrated Venini atelier on the island of Murano, the fruit of which will also adorn the canals.

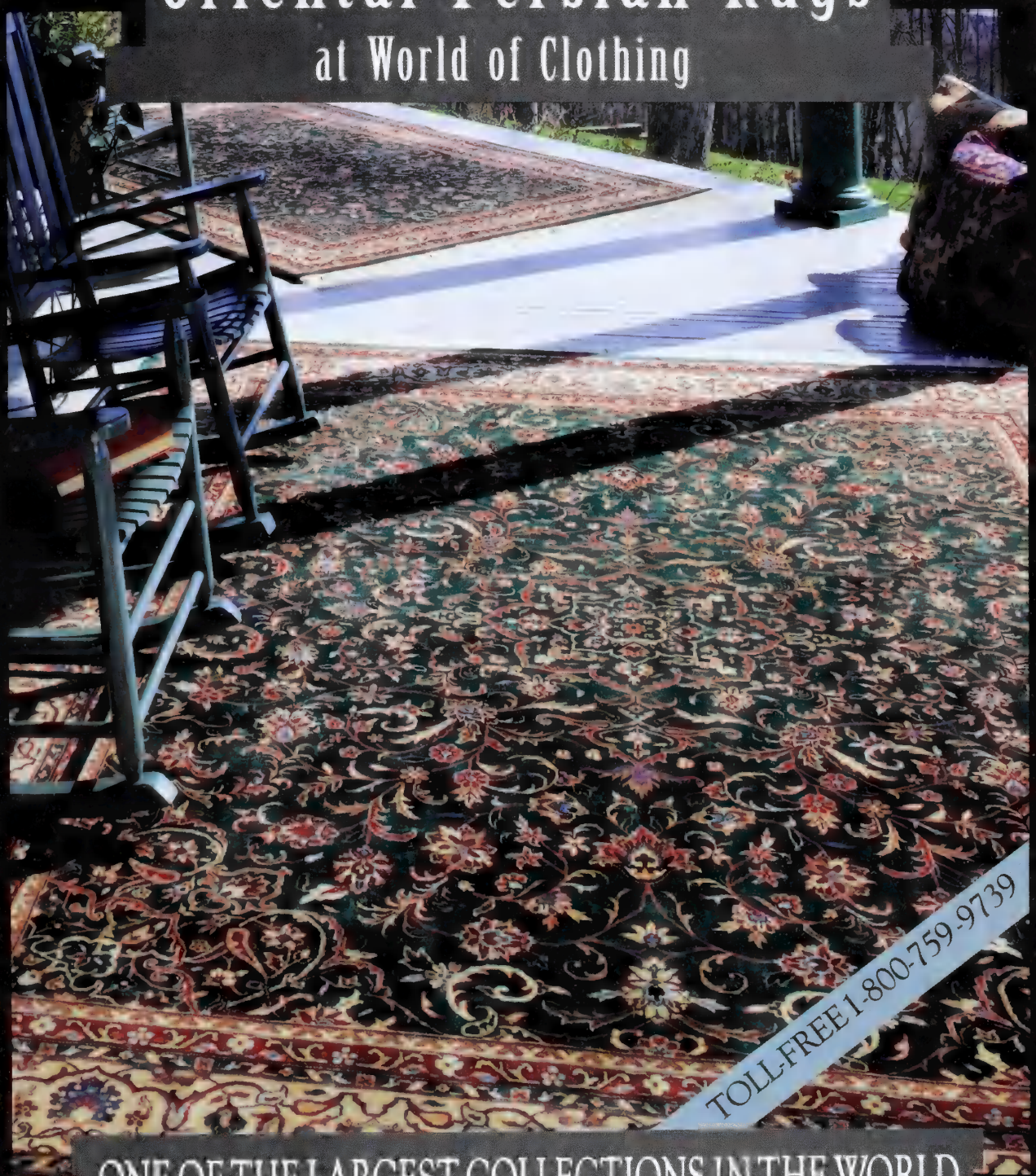
Another blow for goodwill. ■

Here's where to see work by Dale Chihuly: LongHouse, 516-329-3568; Charles Cowles Gallery, 212-925-3500; American Craft Museum, 212-956-3535; Liz Claiborne, 212-956-6505.

Composed of some 300 glass balls, Chihuly's [illegible] Blue Chandelier is here being hung under a bridge in the Finnish village of Nuutajarvi last year. This [illegible] is similar to those that will be on display this summer at LongHouse in East Hampton, New York.

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SHOPPING ATLANTA

Heading to the Olympics? Take this list of home shops—or save it for the next time you visit this Georgia city

By Jill Sharp





The city's shops range in mood from formal to funky (clockwise from top): a silver tureen at Travis Antiques, Mäddix Deluxe, architectural artifacts at Interiors Market, Erika Reade's pear soaps and Parisian park furniture.

Southerners are house-proud, and in Atlanta a burgeoning furnishings market has sprung up in response to the passion residents have for fixing up their homes and gardens. There are enough antiques stores, decorative accessory shops, and gardening suppliers to keep even the most avid shopper happy. Three of the best flea markets in the country—the Lakewood Fairgrounds Show, the Don Scott Antiques Market, and the Pride of Dixie Show—help insure a constant flow of the finest the Deep South has to offer.



BUCKHEAD WEST VILLAGE

Jeff Jones Design, *22-B E. Andrews Dr., 404-842-1616.* Supplied by more than 500 international "pickers" and sources, Jeff Jones has a remarkable inventory of salvaged architectural treasures. His emphasis is on giving new life to old objects—grilles and fences become consoles, wooden wallpaper rollers turn into lamps, and farm tiller blades are converted into chandeliers.

Lush Life, *46 E. Andrews Dr., 404-841-9661.* Crammed with galvanized wash pails, chartreuse mustard pots, baskets of flowering Star Jasmine and enormous scallop shells holding mossy balls, this converted house has the atmosphere of a shop in Provence. The greenhouse is filled with crested bird's nest ferns, orange trees, and unusual herbal standards.

Boxwood, *100 E. Andrews Dr., 404-233-3400.*

Plantation Shop, *96 E. Andrews Dr., 404-841-0065.* Two wonderful stores under one roof. Green-glazed Italian urns and cement garden finials along with the ferns and ivies make these home and garden shops a treat.

Addington Osborne Ltd., *3226 Roswell Rd., 404-240-0291.* The mother and daughters who run this smart shop turn up mercury glass, decoupaged lamps, garden trellises, and bamboo furniture.

BUCKHEAD

Interiors Market, *55 Bennett St. NW #20, 404-352-0055.* Forty-five dealers hang out a shingle here, so prices and styles differ from stall to stall, and that's what makes this market great.







Clockwise from top left: Bargains at Ballard's Backroom. Harlequin-patterned ceramic pots at Planters. One of 24 painted chairs recently spotted at the Don Scott Antiques Market. Addington Osborne overflows with linens. This week's finds at Providence Antiques & Provisions.

RIKA READE, *3732 Roswell Rd., 404-233-3857.* This is one of the best sources for tabletop treasures—Scottish crystal, Italian linens, and an enormous selection of unusual china.

LANTERS, *3144 E. Shadowlawn, 404-261-6002.* Horticulturist Jeremy Smearman has brought to Atlanta a wonderful style of gardening that blends formal structure with loose plantings. His delightful shop mixes espaliered apple trees, clipped boxwood, curry plants, and mustard greens.

TRAVIS ANTIQUES, *12 Kings Circle NE, 404-233-207.* Exceptional antiques and clever pillows can be had here. Recent find: Four-foot wire Eiffel Tower from the 1920s.

VIRGINIA HIGHLANDS

PROVIDENCE ANTIQUES & PROVISIONS, *1409 N. Highland Ave., 404-872-7551.* Anything but stuffy, this lively antiques shop changes weekly and prices are always reasonable. Everything from old school maps to mannequins are worked into quirky vignettes by owner Claudia Thompson.

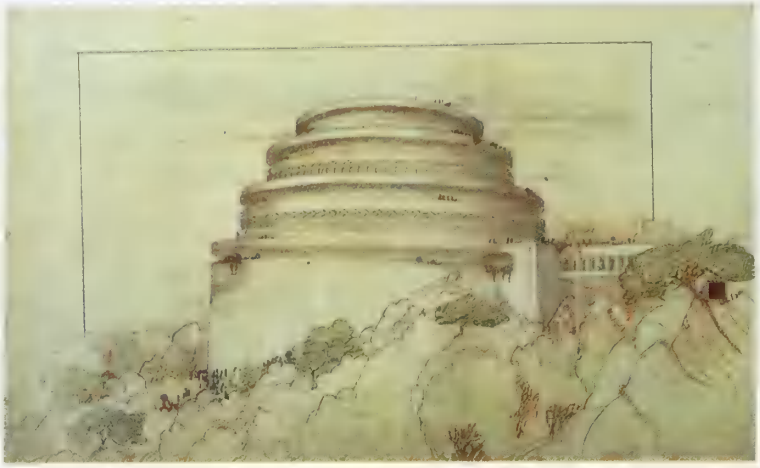
MADDIX DELUXE, *1034 N. Highland Ave., 404-892-9337.* Tim Boyd, who has another shop in Charleston, serves up fresh flowers, custom slipcovers, and environmentally smart furniture in a colorful, surprising store that stays open until 10 P.M.

THE WRECKING BAR, *292 Moreland Ave., 404-525-0468.* Fluted wooden columns, antebellum door surrounds, and English scrubbed pine doors line the walls, floors, and ceilings. If you're there when owner Wilma Stone is holding court, she'll give you a history lesson on how it all used to look.

MIDTOWN

BALLARD'S BACKROOM, *1670 Defoors Ave., 404-352-2776.* People from all over the South make pilgrimages to this warehouse of bargain-priced overstocked and discontinued items—pillows, mirrors, chandeliers, and curtains—from the Ballard Designs Catalog. ■







WRIGHT IN A NEW LIGHT

As forgotten corners of Frank Lloyd Wright's career are discovered, extraordinary designs—for furniture and landscape—reemerge and reconfirm his genius

By Martin Filler

The proverb that you can take the measure of a tall tree only after it has fallen is particularly apt in the case of Frank Lloyd Wright. Even though he was revered as America's greatest architect during much of his long lifetime, the decades since his death in 1959 have seen his stature grow still higher. Wright's true equal among 20th-century artists was Pablo Picasso, who also lived to age 91 and was similarly blessed with a boundless creative imagination and an unflagging energy that allowed him to bring his visions to reality.

As with Picasso, the slow posthumous revelation of the full extent of Wright's output has been accompanied by amazement, not only at its enormous quantity but also its high quality. Although both men knew what their masterpieces were, they also surely knew what the rest of the world has only been finding out lately—that there is still plenty of unknown work that will further enhance their towering reputations.

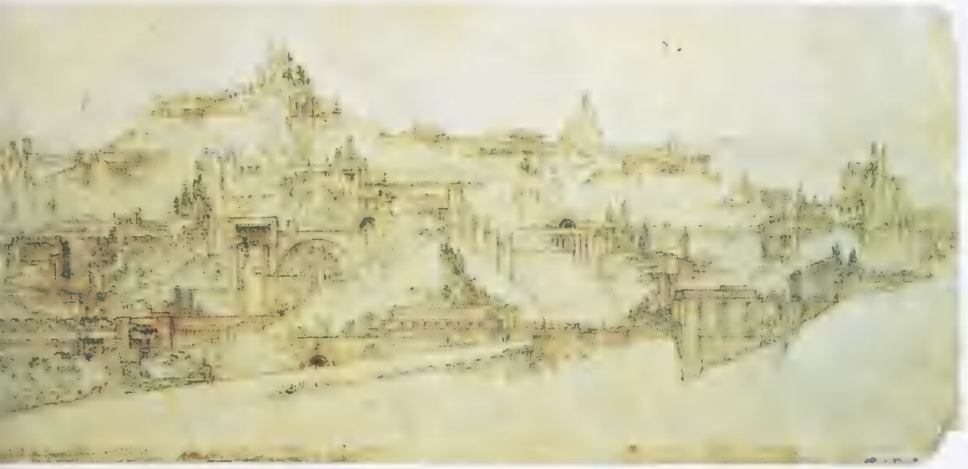
Honored though he was for his buildings, certainly no other modern architect has taken more abuse as a furniture designer than Wright. He is infamous—even among those who have never experienced one of his chairs—as the creator of tortuous seating. That stigma has not been wholly deserved, as many of his early pieces were made with very different Victorian and Edwardian notions of comfort in mind. Well-padded and heavily dressed ladies and gentlemen of the first decade of the century, when Wright built and outfitted his famous Prairie Houses, would not have felt his chairs, settees, and sofas to be all that unpleasant.

Now, newly introduced re-editions of less-familiar Wright furniture cast a different light on his approach to interiors and show how versatile he could be. Since 1986 the high-style Italian company Cassina has been manufacturing first rate reproductions of Wright designs with the permission o the Frank Lloyd Wright Foundation. Most of those piece have reinforced the impression of Wright as a member of th Arts and Crafts Movement, and indeed his earliest scheme are much like the work of Gustav Stickley and other adher ents of that philosophy. The latest Cassina offerings will com as a surprise for those who think they know all they want t about Wright's furniture.

Most graceful of the new reproductions is the Meye May desk. Designed by Wright in 1908 for his Meyer Ma house in Grand Rapids, the writing table was originally exe cuted by George Niedecken, a talented Prairie School deco rative artist with whom Wright often collaborated during th first decade of this century. Much lighter in spirit than th massive, altarlike desks Wright was capable of producing, thi charming little cherrywood escritoire is only 45 inches wid and two feet deep. It is topped with a stepped stationery rac that subtly recalls the Far Eastern tradition Wright loved an reflected so effectively in his architecture.

Sure to gain a rapid following are the armchairs an sofas Wright first created for his Imperial Hotel in Toky between 1916 and 1922. Floating above horizontally bande wooden bases, these raked-arm upholstered pieces have a dis tinctly current flair quite different from the prim propriety c some Wright commissions in the Midwest. His biggest job u to that point in his career, the Imperial Hotel was a bol hybrid of Japanese, pre-Columbian, and Native America motifs through which Wright aimed to establish a new Pacifi Rim design vocabulary. To stand up to that assertive (not t

Wright furniture designs reissued by Cassina include the Lewis Coffee Table, first made in 1939 (top left); the Meyer May desk of 1908 (top right). Drawing of the proposed Gordon Strong Automobile Objective, 1925 (center).





ay eccentric) building, the furnishings had to be equally trong. This chunky, clean-lined seating series points the way oward the monumentally scaled upholstery that became pop- lar during the Art Deco period soon after the Imperial Hotel vas completed.

Though Wright's Lewis Coffee Table (devised for his lloyd Lewis house in Libertyville, Illinois) dates from 1939 in ts first incarnation, the architect returned to the design again nd again, making successive versions in 1940, 1951, and 1956. He was never shy about recycling his ideas, especially if they vere good ones, and this handsome piece of useful domestic culpture is definitely a classic.

Instead of being attached to the corners like the legs of a onventional table, the uprights are placed at the middle of ach side, allowing the right-angled ends to remain free. Hov- ring almost weightlessly over the floor, the Lewis Coffee Table ecalls such breathtakingly cantilevered Wright structures as allingwater, which was completed just two years earlier.

So universally is Wright's genius accepted today that it ow seems unbelievable that he could have lived through a uarter century of professional eclipse. Yet from 1909, when the till-married architect fled to Europe during a headline-making candal with a client's wife (a homewrecking affair that ruined is suburban Chicago practice), until his series of acclaimed nasterworks in the mid-1930s, Wright was a veritable exile. He vandered, figuratively and literally, in the desert.

"Frank Lloyd Wright: Designs for an American Land- cape, 1922–1932," a revealing exhibition at the Canadian Center for Architecture in Montreal from June 18 through eptember 22 (after which it travels to the Library of Con- ress in Washington), examines this virtually forgotten dry pell in Wright's otherwise prodigiously fruitful career. This now's curator, the architectural historian David G. De Long, nds as much beauty in that fallow phase for Wright as the naster himself did in the arid expanses of the American West nd Southwest, the increasing focus of his attentions as his ortunes slipped and horizons shifted.

With more than 150 drawings, including many never efore displayed in public as well as some of the most deli- cately nuanced panoramas Wright ever set his hand to—gor- geously reproduced in the exhibition catalog (Abrams, $45)— De Long traces the sad twists and turns of the five unexecuted projects that preoccupied the middle-aged architect. The degree to which Wright had been marginalized within his pro- fession is evident in the remote locales of these schemes. The old Doheny Ranch (a Los Angeles wasteland he hoped to develop into an upscale suburban neighborhood in what is now part of Beverly Hills) was centrally situated compared with the resorts he planned for Lake Tahoe, Death Valley, and Chandler, Arizona.

Wright, however, was not put off by an isolated setting. He responded to the ecology of the desert as readily as he had to that of the Wisconsin farmland of his country boyhood. And although dependence on the automobile was an inescapable (and contradictory) part of his formula for settling the unspoiled and previously unreachable regions of the con- tinent, Wright was untroubled by the implications of the emergent car culture. He gave little thought to the vehicular congestion or the suburban sprawl that were to result from America's automotive mania.

Driving as an end in itself delighted Wright. His curi- ous 1925 proposal for the Gordon Strong Automobile Objec- tive on Sugarloaf Mountain in Maryland called for the creation of a cylindrical ziggurat, the summit of which would have been reached by a ramp spiraling around the periphery. Never built, the idea was transformed when Wright reused it, inverted and internalized, for his last great work, the Solomon R. Guggenheim Museum.

To its credit, the Canadian Center for Architecture, in conjunction with this show, is presenting a smaller but equally illuminating exhibit. "The Road to Broadacre: America Responds to the Automobile, 1917–1932" deals with the wider ramifications of Wright's too-eager embrace of private trans- portation at the expense of the natural environment. This necessary corrective to Wright's untrammeled view of a car in every garage as the answer to our country's long-term plan- ning needs provides a unique critique of a visionary who could see far, but sometimes not far enough. ■

Wright's 1923 drawings for the Doheny Ranch Development (top left) are now at the Canadian Center for Architecture. Reissue of his armchair for the Imperial Hotel, 1916–1922 (top right).



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A GRATEFUL ADIEU TO DEE

Dee Hardie, author of one of our readers' favorite features, from Thornhill Farm, is reluctantly saying good-bye to us all in her column this month. Our longtime contributing editor has decided to retire from the responsibilities of a monthly column to find time for some of the many other things her lively imagination has fastened on.

Dee's editor, Elaine Greene, once affectionately called Dee a "flaky WASP." Dee protested, reminding Elaine that her father was a Roman Catholic; but we all know what Elaine meant. Dee is a wonderful combination of those solid mainstream values that we associate with WASPs and the kind of endearing flakiness that made her get out her paintbrush and letter "The Dancing Hardies" on the steamer trunk taking her possessions home from Paris. That same irrepressible sense of whimsy saw Dee donning a nurse's white uniform whenever her children were sick in bed, saw her entertaining a blizzard-bound granddaughter this past winter by improvising a "day at the spa" for her.

We all feel we've been in the rooms at Thornhill: the living room filled with chintz, the butter-yellow dining room, the geranium-red library where Dee writes. But one of my favorite memories will be Dee's reflections on her visit to the Friends Meeting House on Quaker Bottom Road. "It was so peaceful," Dee wrote. "I knew what it felt like to be moved by the richness of organ music…but being touched by silence is quite another thing."

Over the years, hundreds of House Beautiful readers have written to us in appreciation of Dee, and hundreds more have written to Dee herself. One husband gave his wife a long-distance telephone call to Dee for a birthday present; another, as Dee reports in her farewell column this month, asked if he and his wife could have a picnic lunch on the lawn at Thornhill Farm.

Of course Dee said yes. Her "yes" to life, with all its joys and sorrows, is what made Dee required reading in House Beautiful for over thirteen years.

Thank you, Dee. We love you and we'll miss your monthly posting from Thornhill Farm. Write when you can.

Louis Oliver Gropp

EDITOR IN CHIEF



The bluestone-paved screened porch is one of two major spaces added to the old house by architect Peter Cook. The three formerly exterior windows behind the sofa are either clear glass (the end ones) or mirrored (at center). Interior designer Vicente Wolf chose classic wicker furniture covered in a hand-loomed cotton club stripe from India. Anglo-Indian table was once a tea

TWEAKING TRADITION

A symmetrical century-old summer house is sympathetically modernized by architect Peter Cook's addition of two large spaces and Vicente Wolf's loose, romantic, comfortable decorating

BY CHRISTOPHER PETKANAS PHOTOGRAPHY BY JEFF MCNAMARA PRODUCED BY DARA CAPONIGRO





The sunroom, part of the old house, is a welcoming space with deep seating and natural textures. The clients' collection of black-and-white photographs suited Vicente Wolf's neutral palette better than bright paintings would have.

The story of the house Vicente Wolf decorated on one of the most fashionable streets in one of the East Coast's most fashionable summer colonies is a story of tweaking tradition. According to Wolf, it was the kind of tweak or twist or spin in which he is most interested.

"I'm a contemporary designer, so although a house may be obviously traditional, I like to make it read as modern," he says of this simplified center-hall Georgian Colonial Revival, originally composed of three gabled elements, in East Hampton, New York. "It has a strong sense of the past and at the same time a fresh, light, late-20th-century atmosphere; a feeling of history but not of oldness."

Faced and roofed in pale gray cedar shingles, its soffits adorned with dentil molding, the house dates to 1895: during the renovation Wolf undertook with Southampton architect Peter Cook, the numbers 18 and 95 were discovered embossed on downspouts linked to the building's copper gutters. Cook's job included the addition of two light, conservatory-like structures housing a kitchen and a screened porch. Cook says that because the facade already appeared complete, more side wings would have been a mistake. Instead he placed his new rooms at the rear, perpendicular to the building's long line.

Cook and Wolf's clients were an investment banker and his wife, a woman who gives a lot of her time to social causes. The couple, who have two teenage sons, purchased the property after concluding that the modernist Hamptons house in which they had been summering no longer suited them. This time they wanted more formal spaces that would allow them to live in a more formal manner.

"If a thoroughly tradition-minded designer had done it, I don't think the house would have as much clarity and rigor," says Wolf. "I took the past into account—the wide floorboards, the beautifully plain paneling—but was not enslaved to it. Viewing the history of the house from a distance enabled me to design rooms that I tried to make gracious and restrained, restful and open, elegant and comfortable."

Wolf says another decorator might have used more color, more pattern, more elaborate window treatments, more



In a corner of the sunroom: a travertine-topped cast-iron pedestal for card games. Web-backed chairs are Wolf designs, as is the tapered column lamp. Huge TV screen is behind the screened porch's mirrored interior window (preceding pages).

ccessories, and traditional furniture to the exclusion of everything else. Done in this way, the house might have been perfectly attractive but lacking in spine. "Instead of looking orward it would have looked backward."

As a "clean, modern foil" for classic wicker and upholstered seating (Madison sofas, Bridgewater club chairs), Wolf ainted virtually all of the backgrounds stark white, a flat finish for the raised paneling and ceilings, and a satin finish for he paneling recesses, doors, baseboards, and trim. "In a house hat is used such a small part of the year, only in the warm-eather months, I thought it was important to offer as many oods as possible," he reasons. "As the day progresses and the uality of the light changes, white can read as everything from ure white to gray, from taupe to cream. It's the most interesting color—or noncolor—I know."

"To keep things loose and unserious," much of the pholstery wears full-time slipcovers in a fine ottoman rib over ght muslin coverings. Spiking the mix, lending just the right, ght note of exoticism, is Anglo-Indian furniture as well as designs from the Philippines. The cocktail table on the porch is actually a bed.

Roman shades in ivory Belgian linen, which cut glare during the day and soften the darkness at night, were mounted alone or under straight-hanging curtains in a hand-loomed beige-and-white cotton club stripe from India. Mahogany-stained floors are partially covered with canvas-bound sisal rugs. Needlepoint? You must be kidding.

About as anti-pattern as a decorator can get ("It's the painterly possibilities of solids that I love"), Wolf ceded in the master bedroom to the firmly expressed wishes of the lady of the house, who came to the job armed with a full sixteen yards of Manuel Canovas's Lady Jane, a shadow-striped cotton-and-silk floral print she had always admired but never had the chance to use. "When a client wants something that bad...Also, I happened to like it," sighs Wolf. "The white background, the whimsy of the flowers. We used it sparingly, on the comforter and single-arm chaise with a swan back. It's fine. She's happy. I am too: It's still modern."

The dining room (opposite) is filled with Wolfian drama: an 84-inch-diameter skirted dining table under a thick slab of glass; four upholstered armchairs plus a pair of Anglo-Indian armchairs with original cane seats and backs; overscaled bronze urn; bold mahogany mirror. Above: Circles are a theme in the living room, where the love seat is curved, several tables are round, and the reproduction Anglo-Indian chairs have double-circle arms. Below left: The living room wall opposite the fireplace. Below center: To make the handrail on the stairway as graphic as possible, Wolf ebonized it. Below right: The kitchen is one of the two additions to the hundred-year-old house by architect Peter Cook. The interior designer placed a French 18th-century oak trestle top on industrial hobnailed bases.











In the master bedroom, the one print the decorator allowed in the scheme is Canovas's Lady Jane, a great favorite of the woman of the house. Luxurious bed hangings are grosgrain-trimmed glazed chintz. Another Vicente Wolf trademark is the floor-propped mirror of vast proportions.

FOR MORE DETAILS, SEE READER INFORMATION





Kate and Odom Stamps pulled up the Astroturf, laid terra-cotta pavers, and planted climbing roses in the private courtyard, where passionflowers create a lush canopy. Opposite: A collection of English Regency cutouts circles watercolors.

JANE AUSTEN COULD HAVE SLEPT HERE

A self-taught decorator brought up on English novels transforms a bland Los Angeles duplex into a very small stately home

By Christine Pittel
Photography by Tim Street-Porter

hen she first saw the place her hus-d, Odom, had picked out for them os Angeles, Kate Stamps burst into rs. The anonymous two-story town se apartment—part of a large com- built in the 1930s—looked like a sing project to her. "So we just ored the exterior, which we don't mally do," says Kate, who works as ecorator in partnership with her hitect husband, "and I made the erior as warm and cozy and cottagey ossible. The moment you walk in door, you forget where you are."

Instead of sunny, candy-colored ifornia, these lamplit rooms strewn h voluptuous cushions and hung h sepia-tinted engravings seem re redolent of England. That's not prising, since Kate is an unabashed glophile who fell in love with Lon- through novels like Noel Streatfield's *Ballet Shoes*, which read again and again as a child. At the age of twelve she ed over pictures of famed English decorator John Fowler's ntry house in a magazine and decided that was how she nted to live. "I still have the clipping," she says.

Fowler's best work was done in partnership with Nancy caster, a Virginia belle who married into the British aristoc- and livened up the frayed English country house look with own sense of ease and effortless elegance. "What I liked ut her rooms was that they never looked decorated," says e. There are many Nancyesque touches here: the way pic- s are hung in groups, the stacks of books and clusters of fam- photographs, the warm soft colors, and the unpretentious mix rdinary things among the more serious antiques.

The inviting couch centered against an apricot wall in the ng room is a $65 Salvation Army special, refurbished with new down-filled cushions and a linen slipcover. The throw pillows are made from remnants of richly embroidered silk and velvet lugged back from London in Kate's suitcase. A piece of early-18th-century French brocade threaded with gold and silver, its top edge stapled to a board, serves as a curtain in the bedroom where, drawn up with antique tassels, it looks suitably stately. The French chandelier adorned with crystal balls was found in a junk shop. "We had most of these possessions when we moved from New Orleans," Kate explains. "It was just a question of fitting them into the space."

When she and her husband met at Tulane University, they recognized each other as kindred spirits. Both have collecting in their genes, thanks to mothers who ran antiques shops. Together they began to buy 18th- and 19th-century watercolors. "That's where the money went," sighs Kate. "We didn't have anything to sit on for years." The watercolors had more room to spread out in their former house, which had fourteen-foot ceilings as opposed to this rented apartment's lowly eight. With no opportunity to improve the architecture, they pushed and shoved furniture around for a few years until they got the composition just right. What looks like a jumble at first glance is actually very precisely arranged—ordered and balanced by proportion and symmetry.

Nothing matches, but everything shares an affinity. "We always collected things we loved," says Kate. "When Odom and I sit down at the end of the day, the living room makes us happy." Kate has been reading *Pride and Prejudice* aloud to their ten-year-old daughter, Emma, curled up on the couch together. No doubt Jane Austen herself would feel at home.



To unify a group of pictures over the sofa, Kate Stamps tied and draped a blue cotton cord (ending in two tassels under the 1799 Italian engravings of Hans Holbein and his wife) in the manner of Nancy Lancaster. The Old Rose chintz on the chairs was a John Fowler favorite. A copy of a French windowseat slipcovered in Colefax & Fowler's Seaweed becomes an ottoman as long as the sofa.

FOR MORE DETAILS, SEE READER INFORMATION


THE DOYLE DIARY





Kate Stamps recycled her New Orleans living room curtains—Lee Jofa's rose chintz—draping them over the bed (right), which belonged to her husband's grandparents. Above: Creamware and an embroidered picture above the 1780 English mahogany secretaire completed this composition. Below: The reverse side of an 1860 American crazy quilt covers the bedside table.

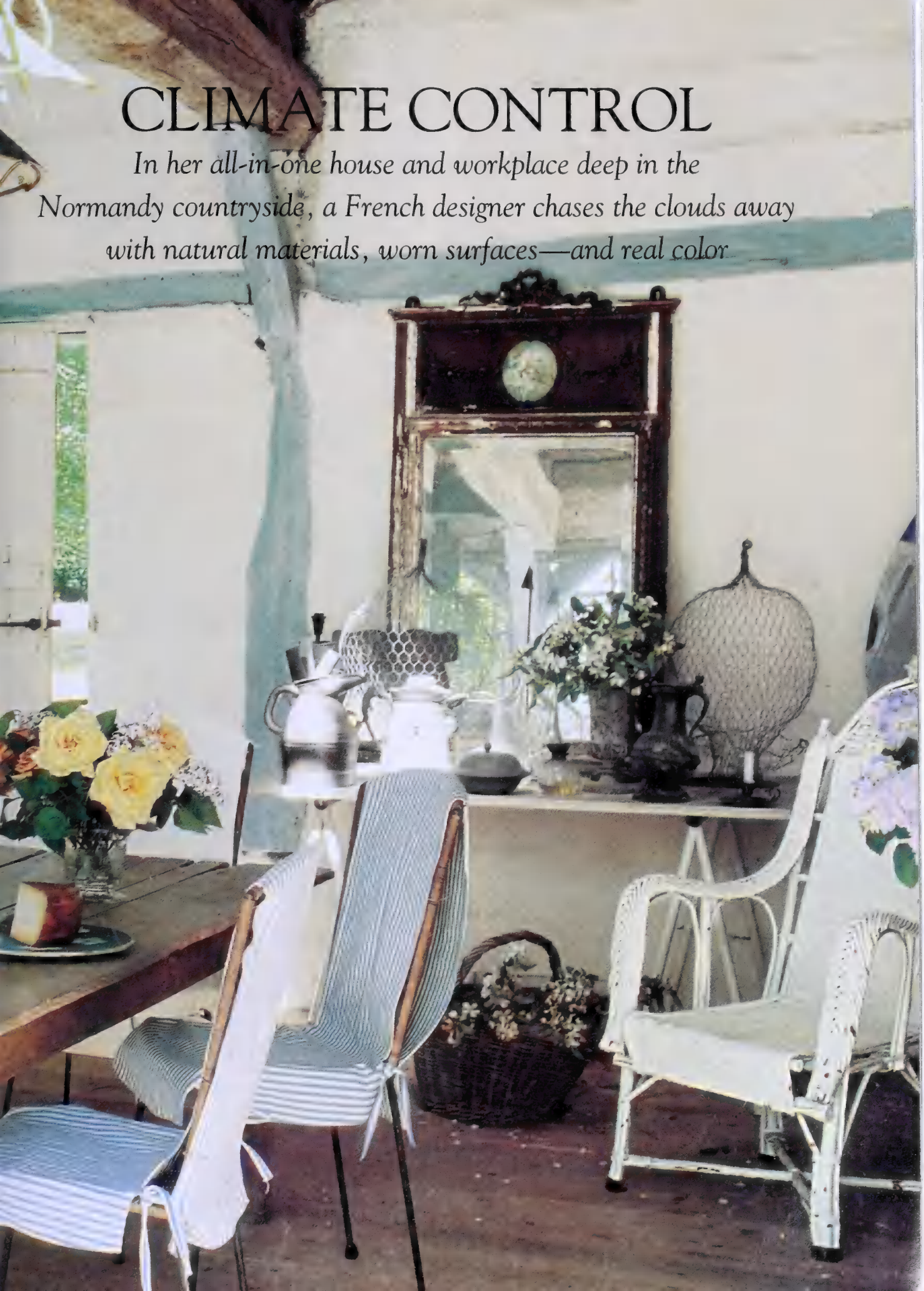




The porchlike summer dining room is filled with the handsomely patinated surfaces Julie Prisca loves. The seat lip of her own wicker-and-wrought-iron Olivia dining chair is gently rolled for comfort. Chicken wire, one of the designer's favorite materials, is shaped into globes enclosing candles on an improvised trestle table against the wall.

CLIMATE CONTROL

In her all-in-one house and workplace deep in the Normandy countryside, a French designer chases the clouds away with natural materials, worn surfaces—and real color



By Christopher Petkanas
Photography by Laura Resen
Produced by Carolyn Englefield



Anyone who questions the powerful use of color in Julie Prisca's half-timbered circa 1820 house, where coaches on the mail route to Paris once stopped to change horses, knows nothing of the region in which she lives. "If I was in Provence I could have let the outdoor color dominate, but this is Normandy, land of gray skies and rain, two things we're always battling against," says Prisca, a home furnishings designer with a Paris boutique on rue de Bac. "Color was my way of injecting the place with warmth and optimism. How else would we survive here?"

And what color! Spicy saffron yellow for the salon walls; limpid lagoon green for the beamed ceiling, paneled hall and library ("Rooms need a link, and there is no better link than color"); crimson cotton for the ground-floor winter bedroom. When the weather finally turns (sort of) in late spring, Prisca and Paul Valentini, her husband and business associate, move upstairs in search of light and openness to a brightly whitewashed bedroom under the steep eaves.

Composed of four low-slung slate-roofed buildings enclosing a rectangular courtyard garden, the former *relais de poste* also provides independent living quarters for the couple's creative partner Francis Dravigny, as well as ateliers and offices for Prisca's eponymous company.

Prisca and Valentini's wing of the house is a vitrine of her designs, one with the friendly, confidential, feet-up feel of an English cottage. The mix is that of pieces that are being auditioned ("nothing is wholesaled until we live with it") and of best-sellers that have entered her catalog of classics including generously scaled upholstery. Says Prisca: "I create furniture that simplifies life and whose function is inherent in the design: a pole lamp with shelves for drinks, a table on wheels with removable trays for serving tea."

Typically, the designer favors materials whose appeal she describes as "natural": wrought iron, zinc, steel, brass, bronze, oak, poplar, beech, rattan, wicker, cane. But there is nothing like pure color, says Julie Prisca, for getting her from one day to the next.



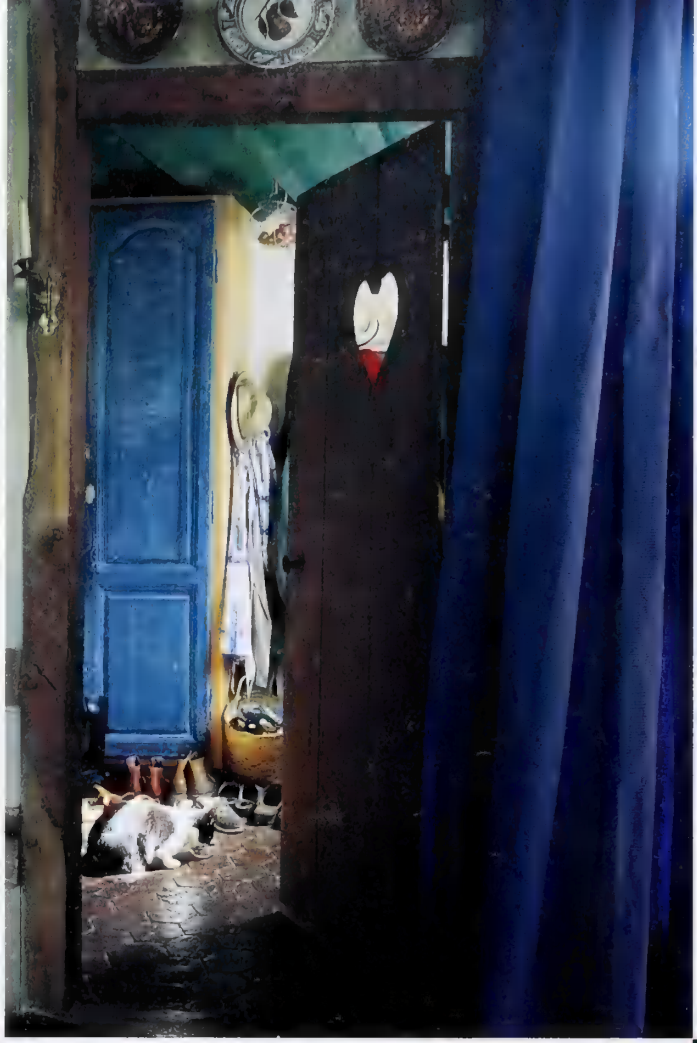
The kitchen's blue-and-white scheme (left) was chosen to match that of the house's half-timbered facade. Above: Lunch in the deep grass under a canopy of wisteria. Caned chairs in the foreground are the designer's Louis model. Opposite above: "For continuity," Prisca says, she used the same soft shade of green for the hall paneling and salon ceiling (opposite below). All the upholstery was created by Prisca; the English pine mantelpiece she now sells in reproduction. The bronze in the foreground is of Prisca's son as a teenager.




JOAN MITCHELL



Painting the beamed ceiling in the salon is not the kind of gesture that by-the-book restorers in Normandy endorse, but Julie Prisca says it was the most effective way she could think of for showing our gloom. Her ancestors, captured in nostalgic portraits, stare down from walls whose saffron color is also unexpected for the region. Coffee table and ornamental ribbed-glass forms, here used as lamp shades behind the sofa are by Prisca. Cotton-and-linen toile curtains hang from simple iron rails.











Details, clockwise from above: An antique canvas panel decoratively painted with feathery scrolls stands in for a headboard in the ground-floor winter bedroom. A heavy draft curtain hung between the kitchen and mudroom has its work cut out for it in winter. The four buildings that make up Julie Prisca's house and studio enclose a willfully wild garden designed by Sylvie Tibal. In the romantic summer bedroom, volumes of raw cotton caught with tiebacks frame another imaginative, out-of-the-ordinary headboard: a 17th-century Dutch trompe-l'oeil bas-relief. The stairhall was painted two shades of green. Opposite: The winter bathroom has chair, washstand, and hand-painted screen, all by Prisca.





MAGIC CARPET RIDE

An extraordinary heather garden in northern California

A 93-foot-tall Monterey cypress planted by the land's original settlers in the mid-1800s, a record size according to the American Forestry Association, forms a natural arch over a gate owner Jim Thompson created from old barn siding and redwood fencing rescued from local ranchers. Right: A small section of the Thompsons' undulating heather carpet includes Calluna vulgaris *'Silver Knight', 'Peter Sparkes', and 'Cuprea' in concert with Jerusalem sage and Hebe.*

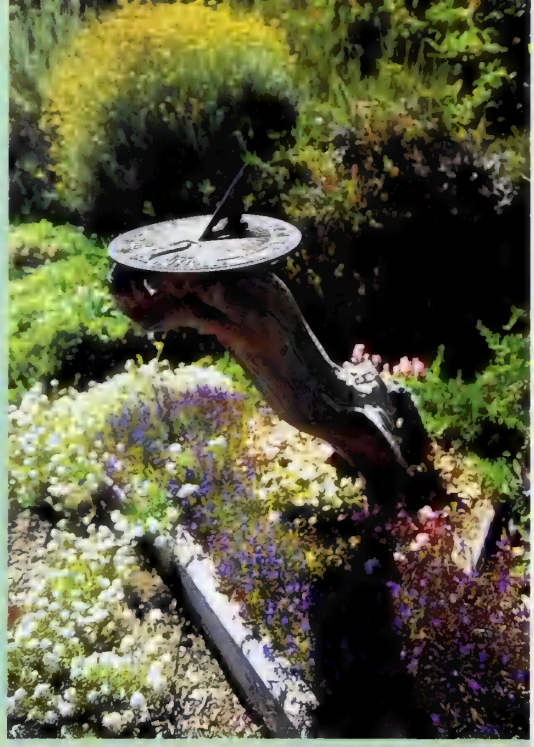


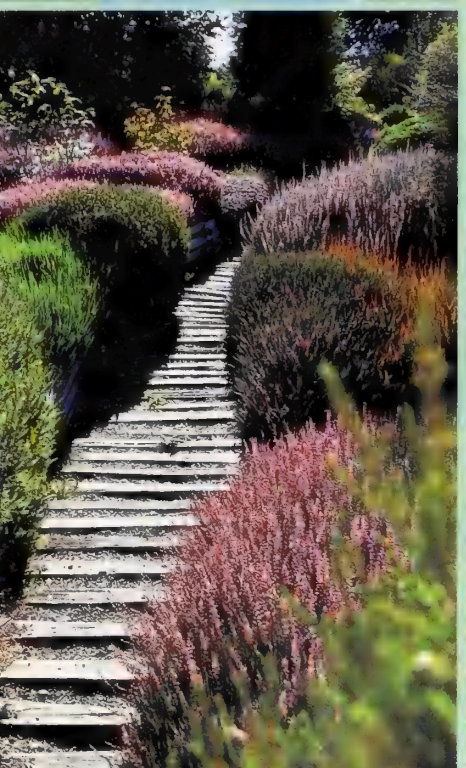




At the peak of its splendor against a bright August sky and bordered by a wind break of shore pines (P. contorta), this section of garden is the glorious result of experimentation with over 250 varieties of English heather (including Calluna vulgaris 'Long White', 'Wickwar Flame', and 'Silver Queen'; Erica cinera 'C.D. Eason', 'Mrs. C.H. Gill', white 'Apple Blossom', and a host of others) planted in mounds of varying sizes to create a raised tapestry effect.









Beverley and Jim Thompson (top left) and some of their handiwork, clockwise from top right: Driftwood serves as a pedestal for a sundial. Trailing nasturtiums creep up an old farm gas pump onto the side of a 1920s barn. Handsome, functional path is made of recycled redwood fence stakes and pea gravel. Opposite, clockwise from top left: In a garden that is a heady mix of flora, fauna, and personal statements, agapanthus *'Lily of the Nile' bursts from a driftwood-bordered bed. A profusion of common Hen-and-Chickens* (Sempervivum tectorum) *creates a beautiful pattern. The brilliance of* Calluna vulgaris *'Peter Sparkes' in full bloom. Sadie Thompson attests to durability of heather* Erica cinera *'Golden Drop.' Stately Japanese anemones reach for the sun. One of many secluded patios. Ordinary sedum spills over an abalone-shell planter. A "stained-glass window" heather garden mimicks living room window.*

PHOTOGRAPHY BY JOSHUA GREENE
PRODUCED BY DALE KERN

"I didn't really have any professional scheme," says Jim Thompson, talking about how he and his wife, Beverley, started their spectacular heather garden in northern California. Indeed he didn't even know much about heather. But once he discovered that the sandy, acid soil and moist, cool climate on his two-and-a-half acres were ideal for growing heather, there was no stopping him. "Much of what I did was hit and miss, experimenting with several hundred varieties of heathers over the years."

Thompson first got acquainted with heather at the Mendocino Coast Botanical Gardens in Fort Bragg back in 1985. He ordered a few plants by mail from Washington state, planted them, and soon was envisioning a heather landscape that would roll out across the land like a brilliantly hued magic carpet: Lower near the house, it would rise as it spread toward the hills, undulating like a sea of waves.

Since most kinds of heather grow to a fairly uniform height of 18 to 24 inches, the plants themselves wouldn't create the highs and lows he sought; he had to reshape the land itself. As he dug trenches for pathways, he took the earth and formed gently rounded mounds ranging from 24 to 30 inches in height. Smaller mounds are exclusively one heather; larger mounds may be mixed. The overall effect is that of a patchwork. Thompson only bought one to three plants of each variety and propagated cuttings in his nursery beds (he says it's easy) until he had enough to cover each mound. "You can't make a color mistake because heathers don't clash with each other. They all go together."

Although the heather peaks in August, it is beautiful in all seasons because it retains its foliage year-round. Spring brings the fresh greens of the new leaves. In fall the colors are mellow. In November, after the last variety has bloomed, Thompson trims the blossoms so that in winter all the leaves are revealed in a palette of subdued reds, greens, golds, and silvers.

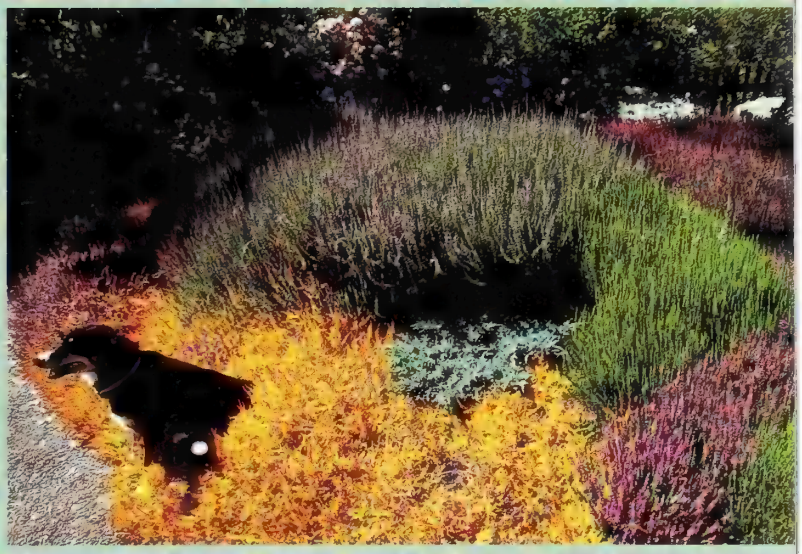




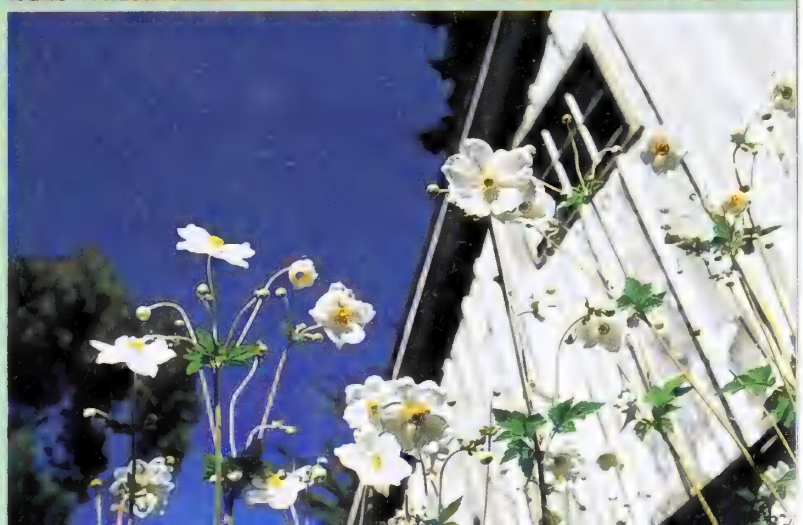
















An arching piece of driftwood, hauled from the nearby shoreline, is anchored by a mound of Calluna vulgaris *'Hammond Aureifolia'. Long spikes of colorful red-hot-poker (*Kniphofia uvaria*) contrast with the pinkish purple of* Daboecia cantabrica *and the sea of other brilliant heather. In the foreground, the* Calluna vulgaris *'Long White' from which Thompson found the mutant that he cultivated into his own 'Forty-Niner Gold'—the first American hybrid to be registered by the Heather Society in England.*

FOR MORE DETAILS, SEE READER INFORMATION



LAISSEZ-FAIRE POLICY

A decorative painter's North Sea hideaway is ready for anything: crowds of children, sandy feet, rainy days, drop-in guests

By Christopher Petkanas Photography by Andreas von Einsiedel

Most weekends and every August, Isabelle de Borchgrave, her husband, and their two young children flee their city digs in Brussels for the tonic, wave-lapped pleasures of a comfortable two-story tile-roofed brick house on the lip of the North Sea fifty minutes from the Belgian capital. Converted from a 1920s clubhouse and set in a grassy dunescape that is a nature preserve for birds migrating between northern and southern Europe, Borchgrave's is one of those deeply lived-in, luxuriously laissez-faire beachfront escape hatches.





To brighten her living room (opposite), Isabelle de Borchgrave painted the jute floor covering, the cotton sofa pillows, the geometric patterning on the tufted pouf. Above: A trompe l'oeil tortoiseshell mirror in the dining room reflects June roses. Left: Under a Borchgrave painting of a shack on the nearby beach stands one of her bird dioramas. Below: The painter in her element, doing what she loves best in her favorite setting.

Here vintage fishing rods and affectionately battered picnic baskets are as vital to the decoration as trompe-l'oeil tortoiseshell mirrors and turn-of-the-century lacquered bamboo tables. Long walks yield the armfuls of driftwood and seashells needed for rainy-day sculpture-making, while rare birds in poetically composed dioramas contribute to the artwork. Friends on bicycles turn up spontaneously for breakfast. More coffee is made. Surprise guests are always welcome.







Although the house is modest, the ceilings are high, as in the dining room (above) with its old beams. This room opens to a garden. The farm table is a turn-of-the-century Dutch piece, and the wall-hung screen was painted by Isabelle de Borchgrave. Right: Off the dining room in a small entrance hall an old post office desk stands. Above it: a bird print and some stuffed specimens. Below: The patio.



"Lots of charm, no pretension. Everything in the house has some personal meaning for me, but I don't think there's anything that has any value to speak of," says Borchgrave, a painter who designs bed linens for WestPoint Stevens, furnishing fabrics for Covington, and ornamental accessories and small furniture for GuildMaster. "And in a place that measures less than 600 square feet on the ground, I was very careful to keep all the furniture small. In this way I respected the rooms' proportions while at the same time increasing the sense of space."

The feeling is that of an artist's retreat. Borchgrave painted the jute floor coverings, the geese on a folding screen, and the cotton sofa pillows that look like they frame antique bird engravings. Says the artist, "My recipe for decoration makes me feel like I'm on holiday every time I walk through the front door."

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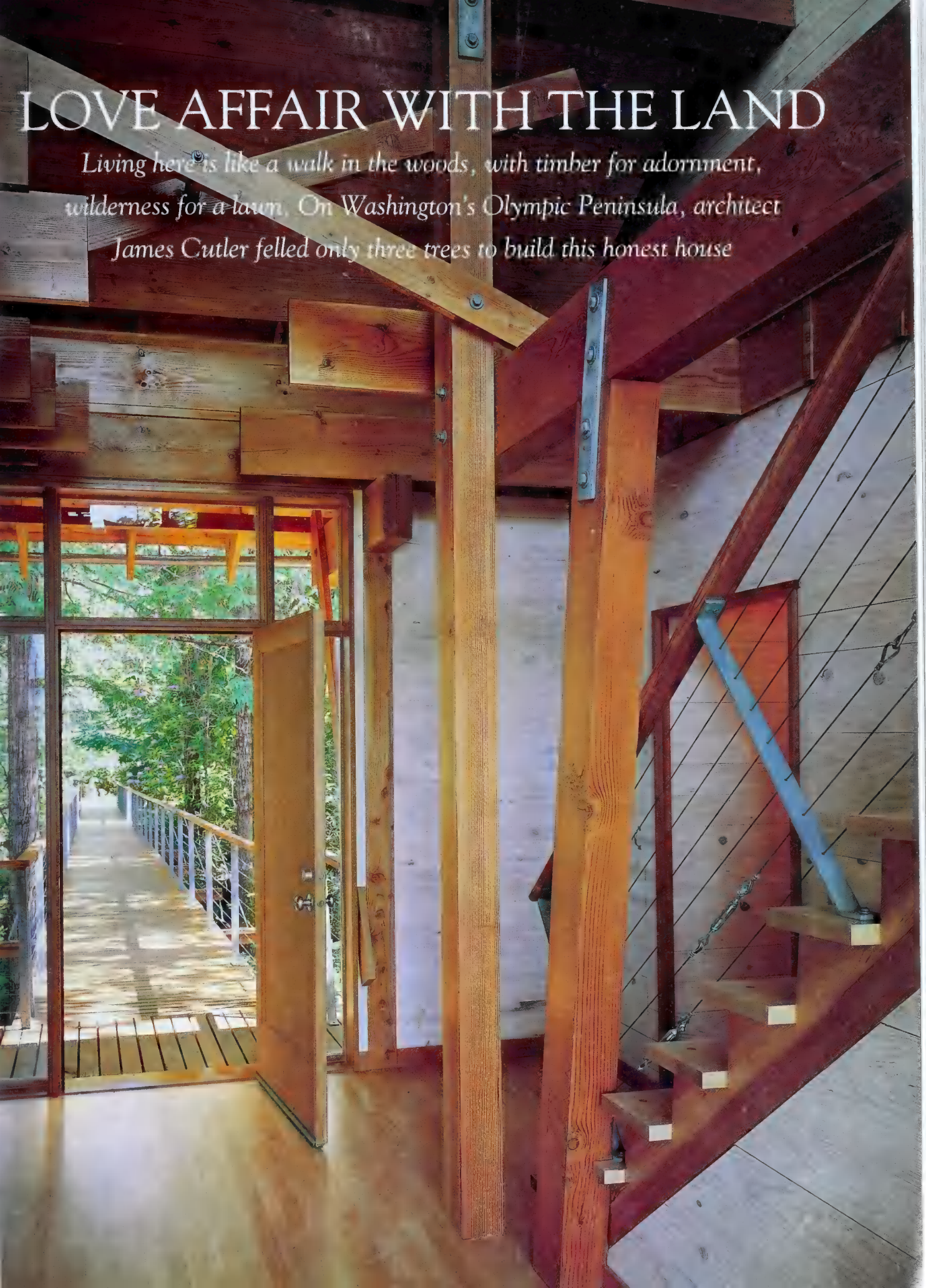
The airy master bedroom has double-glazed windows against the winter winds and tulle bed curtains against the summer mosquitoes. Wicker garden chaise is an antique. Sea-colored rug partially covers white-painted parquet.

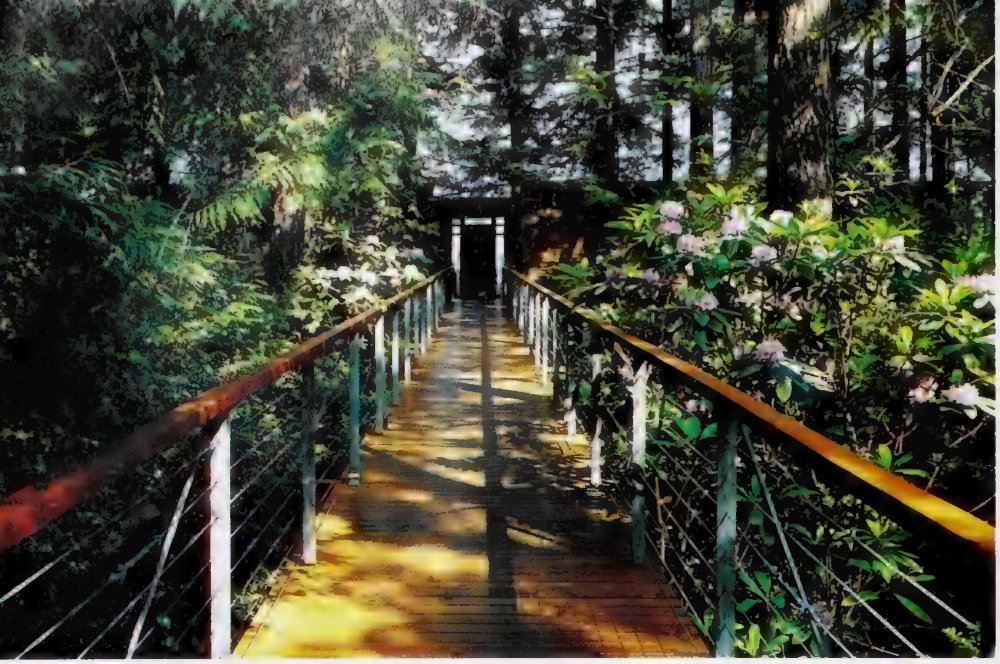


The ribbon of land beneath the raised walkway out back was carefully cleared by machete. Opposite: Starting at the front door, the timber skeleton of the house is glorified, not sheathed in wallboard.

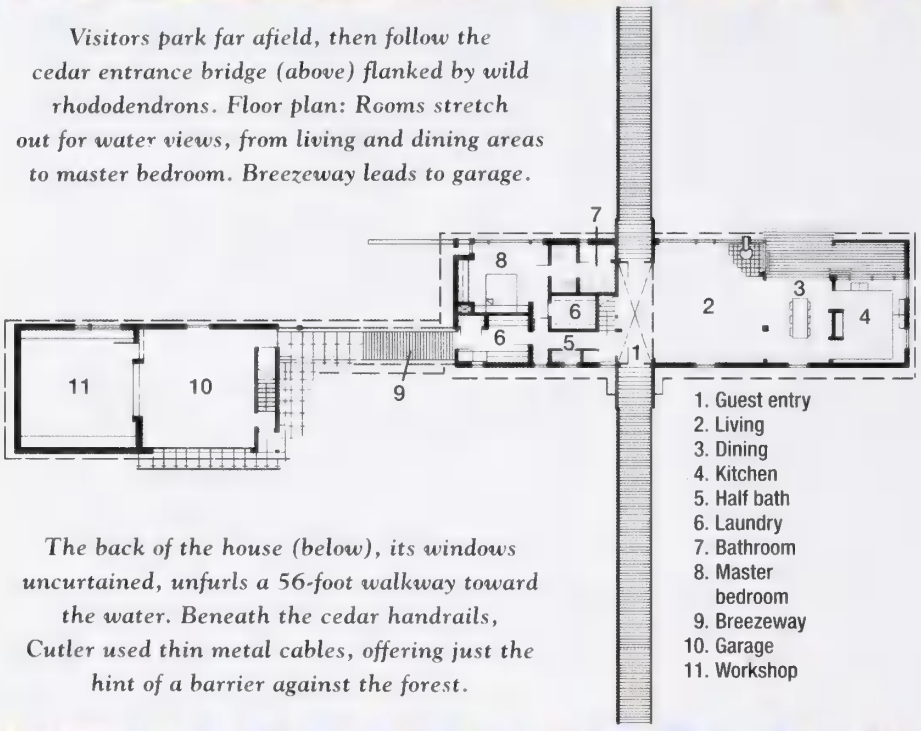
LOVE AFFAIR WITH THE LAND

Living here is like a walk in the woods, with timber for adornment, wilderness for a lawn. On Washington's Olympic Peninsula, architect James Cutler felled only three trees to build this honest house

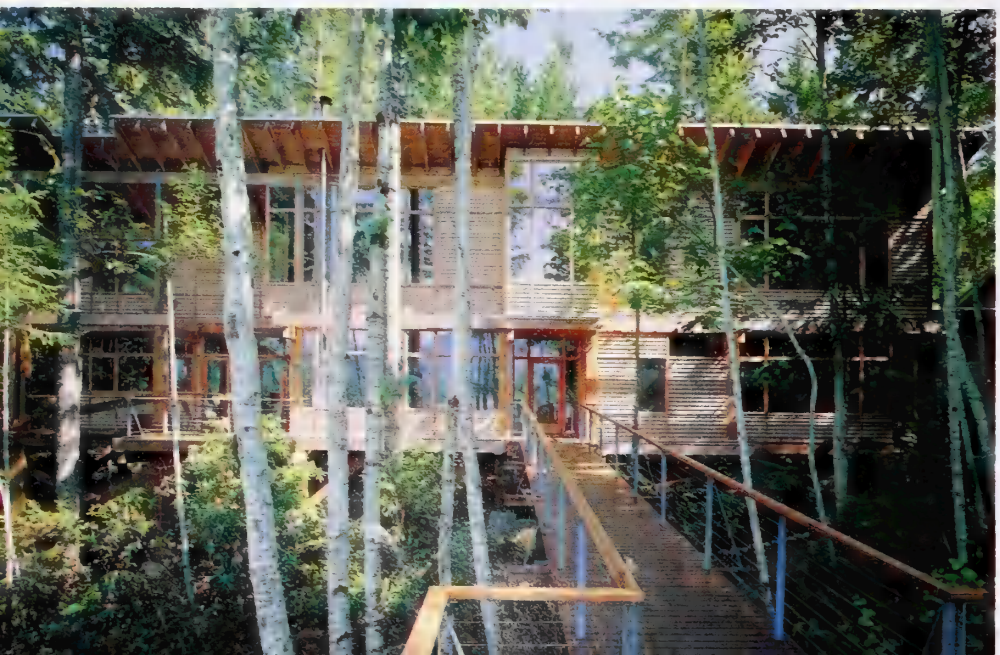




Visitors park far afield, then follow the cedar entrance bridge (above) flanked by wild rhododendrons. Floor plan: Rooms stretch out for water views, from living and dining areas to master bedroom. Breezeway leads to garage.



The back of the house (below), its windows uncurtained, unfurls a 56-foot walkway toward the water. Beneath the cedar handrails, Cutler used thin metal cables, offering just the hint of a barrier against the forest.



By Dylan Landis
Photography by Timothy Hursley
Produced by Susan Zevon

A bridge runs through it: 127 feet long and rising to fourteen feet off the forest floor, it races by untouched timberland to John and Elinor Paulk's front door, then shoots out back to a solitary viewing platform that hovers over the edge of a bluff. Arrow-straight, this elevated boardwalk pierces the main room of the house.

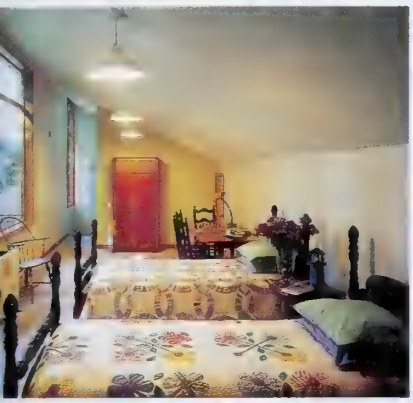
"We realized that if we could choreograph your movement into the house, you would experience the beauty of the forest," says the architect, James Cutler. An aesthetic gift? Yes, but also an act of conscience: If you learn to love the trees, he reasons, you are bound to protect them.

Within a few minutes of meeting Cutler in his Winslow, Washington, office, the Paulks understood that he would no sooner drive a bulldozer through their heavily wooded land than down the aisle of a church. "My profession is wanton in its destruction of trees," he told them. "But I save what I can, and I regret the ones I kill."

Every new client feels the passion and gets the speech (even Microsoft chairman Bill Gates, for whom Cutler, with Pennsylvania architect Peter Bohlin, is designing a 40,000-square-foot private compound in Medina, Washington). "He wanted our house to look as if it had dropped there out of heaven," says John Paulk, a retired naval officer. And indeed, the Paulks' 2,300-square-foot home is planted in a natural clearing. Because it stands in a hollow, Cutler raised it high on stiltlike piers, not just to preserve vegetation but so the Hood Canal could be seen from the first floor.

Inside, the rooms are ornamented by the views and by structural fittings: metal connectors, wooden bracings, the industrial flash of nuts and bolts. The paneling on some ceilings stops short of the walls; along those edges you can glimpse joists, rafters, the essence of shelter. Although a house is built of trees, it can still, as Cutler tells clients, honor the wood. "Most architects work from abstract concepts," he says. "I see beauty staring me in the face, and I respond to it."









A white-tinted stain makes interior wood (above) more blond than brooding. In living room: orange Romeo Gigli rug and Takashimaya pillows and throw. Clockwise from below: A backdoor to the utility room offers entry from the garage; second-floor den, with faux-tiger rugs from Tufenkian Tibetan Carpets; a dining deck, sheltered by eaves; guest room over the workshop; kitchen's unpolished granite counters.







Above the living room, floor joists were sliced off at seemingly random lengths, actually calculated by project architect Bruce Anderson. Opposite: Photographs of coal-mining tipples, or crude sheds, inspired the bracing system under the kitchen; despite the apparent chaos, each plank was carefully positioned and serves a structural purpose.

FOR MORE DETAILS, SEE READER INFORMATION



CHANGE OF PACE

Limber enough for a SoHo lifestyle—with rotating artwork—in a loft designed by Joseph Lembo and Laura Bohn, this assortment of recent Ethan Allen furniture breaks out of the Early American mold

By Christine Pittel
Photography by
Elizabeth Zeschin
Produced by Sarah Shaw



A length of molding from the lumberyard, screwed into the wall, becomes a picture rail for an ever-changing assemblage. The tray on the ottoman might hold a late-night supper. Lembo and Bohn relish the play of texture, from moss-green velvet on the chaise and quilted fabric on the sofa (both by Ethan Allen) to the wire-mesh screen by artist N. Becker. Rosecore Carpet's sisal-like rug is actually made out of recycled paper. The glass tank vase holding Chinese apples is from Troy, in SoHo.







This kind of flexibility deserves a gold medal in the apartment Olympics. Manhattan designers Joseph Lembo and Laura Bohn preserved a free-flowing floor plan in this artist's loft, where only a low buffet separates the living and dining areas and gauzy theatrical scrim draped from the ceiling sets off the bed. Neither boxed in by rooms nor bound by one period, some of the furniture—like the metal-and-glass curio cabinets—floats about on wheels. The mix looks as if it has been the work of a lifetime, but almost everything came straight out of the Ethan Allen retail stores. Those who associate Ethan Allen with *Leave It To Beaver* maple: think again.

"There's something in this group for everyone," says Bohn. "That combination of the very modern spiral-back metal chair and the traditional tufted leather ottoman used as a coffee table is very unexpected, yet it works," explains Lembo. One of the most original ideas was to hang the scrim and the chartreuse linen behind the bed from photographer's poles, which can be suspended or clamped together for instant adaptability. And the fabric can change just as easily, depending on the season or the mood. "Imagine velvet in the winter," says Lembo. "There's no reason why your space should always look the same."

"We like to mix up all sorts of styles," says Laura Bohn, who arranged Ethan Allen's Mission-style bench and metal garden chairs around a pine pedestal dining table, which can expand to accommodate more guests. The playful spiraling lamp is from Intérieurs; the iron chandelier, lit only with candles, from Aero Ltd. During the day, wooden blinds from Hunter Douglas allow subtle adjustments of atmosphere. "The way they split up and deflect the light gives you yet another texture," Bohn explains. Lembo and Bohn usually save their bright colors for accent pieces like these pillows, which can be rotated or re-covered on a whim.

The jolt of strong color, like the chartreuse behind the bed or an iris purple on a pillow, brings to life the parched-earth tones that neutralize big pieces of furniture



A curtain of diaphanous scrim provides a sense of privacy for the sleeping area as well as a place for furniture like Ethan Allen's Shetland chair and ottoman to back up against. A pewter pitcher from Aero Ltd. rests on the round glass-and-brushed-nickel side table. Lembo hung the Rogers & Goffigon chartreuse linen behind the pencil-post bed to mimic an effect he saw at the Gritti Palace Hotel in Venice. The comforter is from Ethan Allen; sheets, pillow shams, and pajamas are from Portico. Hunter Douglas fabric shades gently diffuse the morning sun. All light fixtures from Ethan Allen. The Mozambique rug from Rosecore is made of recycled paper.

FOR MORE DETAILS SEE READER SERVICE INFORMATION AND PRICES & SOURCES



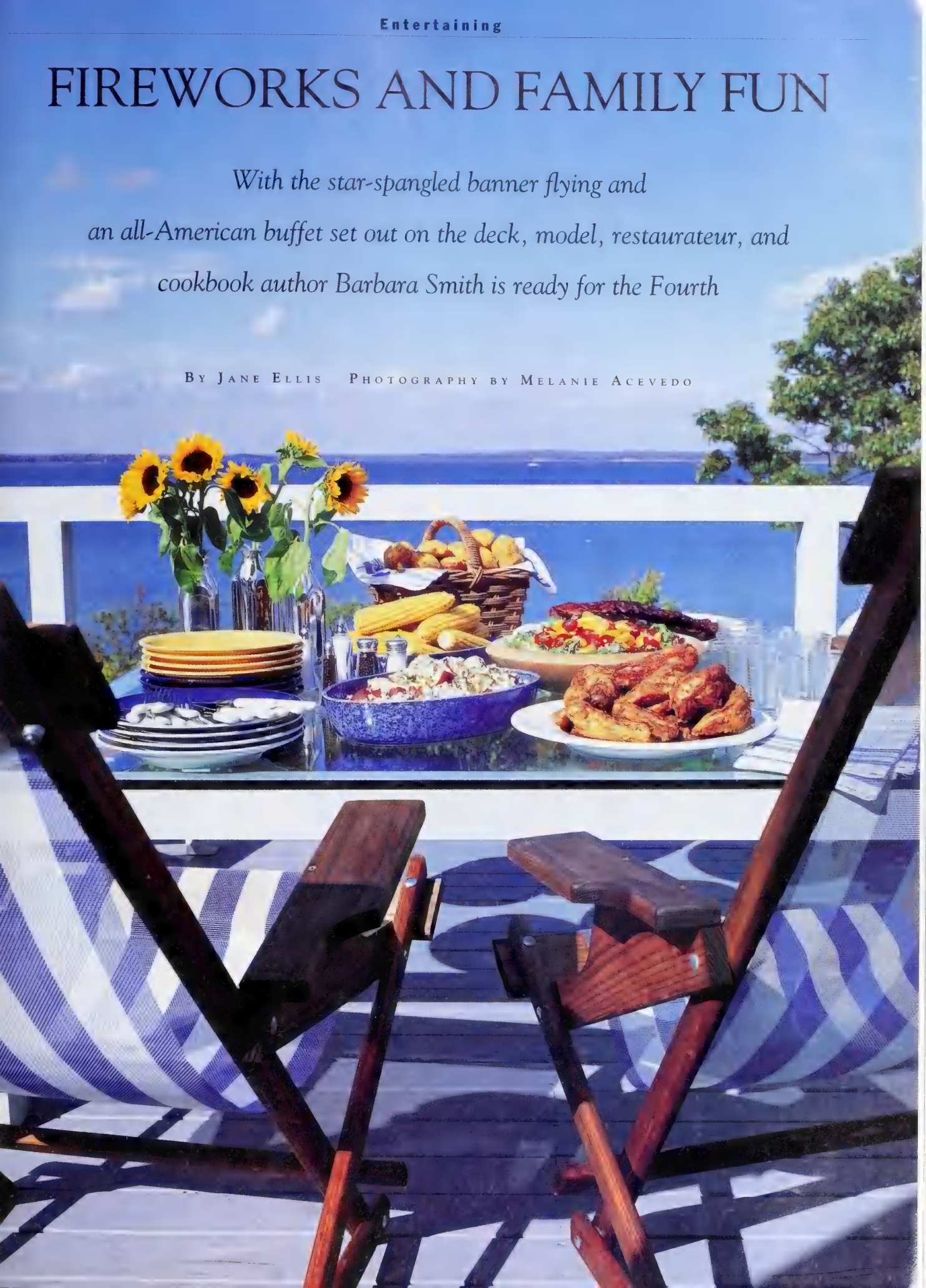


For America's big party, Barbara Smith cooks up all the dishes she loved as a child—and then some. On the upstairs deck overlooking sand and sparkling water (opposite), guests choose from fried chicken, baby ribs, herbed corn, miniature muffins, and potato and tomato-basil salads.

FIREWORKS AND FAMILY FUN

With the star-spangled banner flying and an all-American buffet set out on the deck, model, restaurateur, and cookbook author Barbara Smith is ready for the Fourth

By Jane Ellis Photography by Melanie Acevedo















"When I was growing up in western Pennsylvania I always longed to live by the water," says Barbara Smith, who realized her dream with a beach house on the bay in Sag Harbor, a village on the south fork of New York's Long Island. On the Fourth of July she and her husband, Dan Gasby, and ten-year old stepdaughter, Dana, share the idyll with a jolly group of relatives and friends.

Although Smith is a celebrated cook herself—the owner of two restaurants called B. Smith's, one in New York's theater district and the other in Washington, D.C.'s Union Station, and the author of *B. Smith's Entertaining and Cooking for Friends* (Artisan)—it is her mother's fried chicken, a staple of her childhood, that takes pride of place on the menu. "It was a rite of passage for each girl to learn to fry chicken like the womenfolk," she says with a laugh. Potato salad is made with little Red Bliss potatoes with the skins left on. Cornbread gets a zesty lift with jalapeño peppers. Corn on the cob is slathered with herb-scented butter. "I cheat a bit on the ribs," admits Smith, who, to lighten the work at party time, first roasts racks of baby-back ribs in the oven; later all they need is a brief grilling over the barbecue coals. Everything except the ribs and corn is prepared ahead and served at room temperature.

Lemonade zipped up with grated ginger, iced tea, and a potent sangria splashed with triple sec and brandy quench everyone's thirst. "When you have a crowd of all ages it's nice to set up pitchers of homemade drinks in different spots for guests to serve themselves." Then Smith, sporting her captain's hat, is ready to join her guests for swimming, beach games, and sorties on a friend's boat to show off her beloved bay.

The golden taste of summer (opposite): corn on the cob, yellow and red tomato salad, miniature jalapeño corn muffins. This page, clockwise from top left: Mom's fried chicken and potato salad; apple pie baked and served in a skillet; dessert dished up on an antique quilt at the beach; corn muffins rich with jalapeño pepper, carrots, and cheese; the busy hosts grabbing a moment alone in the late afternoon; iced tea, sangria, and lemon-gingerade.



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SKILLET APPLE PIE

filling:

2 tablespoons unsalted butter
6 Granny Smith apples, peeled, cored, sliced thin and tossed with 1 tablespoon lemon juice
½ cup brown sugar, firmly packed
½ cup sugar
½ teaspoon cinnamon
¼ teaspoon nutmeg
⅛ teaspoon salt
1 teaspoon cornstarch

biscuit topping:

½ cups all-purpose flour
¼ cup plus 1 tablespoon sugar
½ teaspoons baking powder
½ teaspoon salt
¼ cup unsalted butter, chilled
⅔ cup milk
½ teaspoon vanilla

Prepare filling: Melt butter in a 10-inch n skillet over medium heat, add apple es and cook, stirring frequently, for about minutes. Mix sugars, cinnamon, nutmeg, l salt in a bowl and gently stir mixture into apples. Continue to cook until apples are soft but not mushy, about 5 minutes.

Mix cornstarch and ½ cup water together in a small bowl, and stir into apple mixture. Set aside.

Prepare topping: Mix together flour, ¼ cup sugar, baking powder, and salt in a large bowl. Using two knives or a pastry blender, cut in the butter until the mixture resembles coarse crumbs. Add the milk and vanilla, and quickly blend together with a spatula.

Assemble pie: Drop heaping tablespoons of biscuit mixture on top of apples, covering most of the center of the mixture. Sprinkle top with remaining sugar and bake in a preheated 375°F oven for 25 to 30 minutes, or until top is golden. Remove pie from oven and let stand for at least 5 minutes before serving. Serves 6.

LEMON-GINGERADE

¾ cup grated fresh gingerroot
1½ cups sugar
Juice of 4 to 6 lemons, about 1 cup
1 lemon, thinly sliced

Mix together gingerroot and 1 cup water in a small saucepan. Place over high heat, bring to a boil, reduce heat, and simmer for 5 minutes. Remove from heat and cool. Strain liquid into a saucepan, discarding gingerroot. Add sugar to saucepan and boil for 5 minutes. Remove pan from heat, cool syrup, and transfer to a glass jar or bottle. Cover and refrigerate until needed.

Place ginger syrup, lemon juice, and 6 cups cold water in a serving pitcher and stir well. Add ice and lemon slices. Serves 8.

SANGRIA

4 cups red wine
¾ cup triple sec
¾ cup brandy
Juice of 1 lime, 1 lemon, and 1 orange
Sugar or sugar syrup, to taste
Thinly sliced pieces of lime, lemon, and orange for garnish

In a large pitcher, combine wine, triple sec, brandy, juices, and sugar. Stir. Add ice and sliced fruit. Serves 6. ■

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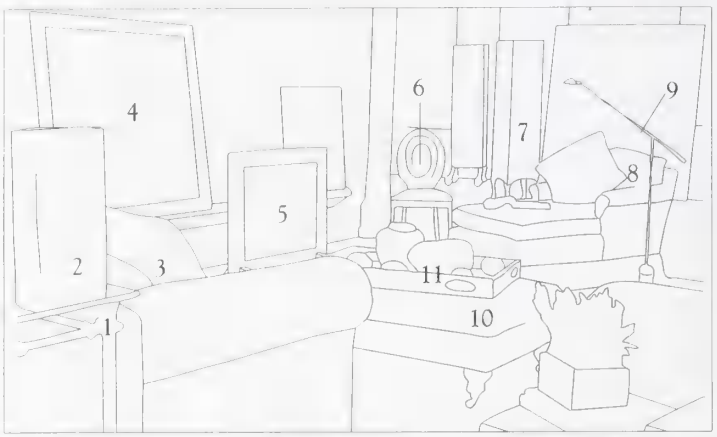
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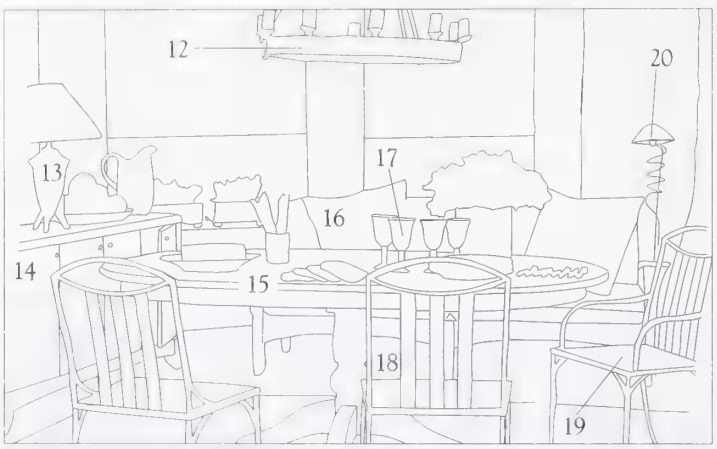


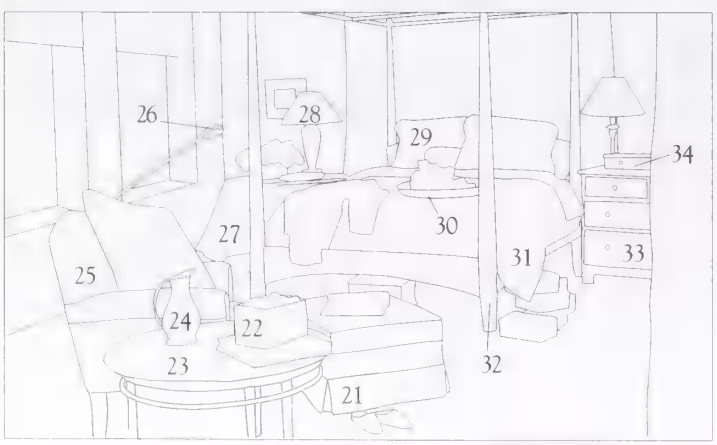
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CHANGE OF PACE

Pages 96 and 97

1. Sofa table, Ethan Allen—$599
2. Glass tank vase, Troy—$75
3. Nob Hill sofa, Ethan Allen—$1,549
4. Mirror, in silver-leaf frame, Troy—$1,120
5. Handmade wire mesh screen, Troy—$2,640
6. Spiral-back accent chair, Ethan Allen—$449
7. Curio cabinets, Ethan Allen (ea.)—$1,799
8. Chaise, Ethan Allen—$1,109
9. Swing-arm halogen lamp, Ethan Allen—$289
10. Ottoman, Ethan Allen—$749
11. Wooden tray, Aero, Ltd.—$475

Pages 98 and 99

12. Chandelier, Pottery Barn—$5,000
13. Brass lamp, Ethan Allen—$239
14. Buffet, Ethan Allen—$1,849
15. Pedestal dining table, Ethan Allen—$1,149
16. Woodstock sofa, Ethan Allen—$1,479
17. Goblets, Pottery Barn (ea.)—$10
18. Metal side chair, Ethan Allen—$279
19. Metal armchair, Ethan Allen—$299
20. Spiral floor lamp, Intérieurs—$440

Pages 100 and 101

21. Ottoman, Ethan Allen—$339
22. Silver-leaf box, Aero Ltd.—$250
23. Glass-and-metal table, Ethan Allen—$429
24. Pewter pitcher, Aero Ltd.—$160
25. Shetland chair, Ethan Allen—$719
26. Dimensions floor lamp, Ethan Allen—$419
27. Round extension table, Ethan Allen—$649
28. Urn lamp, Ethan Allen—$229
29. Satin shams, Portico Bed & Bath (ea.)—$162
30. Nantucket tray, Aero Ltd.—$195
31. Comforter, Ethan Allen (queen)—$658
32. Pencil-post bed, Ethan Allen (queen)—$1,149
33. Four-drawer chest, Ethan Allen—$899
34. Jewelry box, Ethan Allen—$289

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Climate Control," page 70.

32 TRUE TO THEIR WORD *Books by three English writers:* **Beth Chatto:** *The Dry Garden* (J.M. Dent, 1978), *The Damp Garden* (J.M. Dent, 1982), *Beth Chatto's Garden Notebook*, (J.M. Dent, 1986), *The Green Tapestry* (Harper Collins, 1989). All of Beth Chatto's books are out of print; try your local library or used bookstore. **Hugh Johnson:** *The International Book of Trees* (1973), *The Principles of Gardening* (1979), *The Mitchell Beazley Pocket Guide to Garden Plants* with Paul Miles (1981), *Hugh Johnson on Gardening: The Best of Tradescant's Diary* (1993), *Hugh Johnson's Encyclopedia of Trees* (1973), new edition as *Hugh Johnson's Gardening Companion* (October 1996). All published by Mitchell Beazley. **Christopher Lloyd:** *The Well Tempered Garden* (Viking, 1970), *The Mixed Border* (Cassell, 1957), *Clematis* (Viking, 1977), *The Cottage Garden* (Dorling Kindersley, 1990), *Garden Flowers from Seed* (Viking, 1991), *Christopher Lloyd Flower Garden* (Dorling Kindersley, 1993), *Other People's Gardens* (Viking, 1995). For information on flights to the United Kingdom, call **British Airways:** 800-AIRWAYS.

52 WRIGHT IN A NEW LIGHT *Pages 52 and 53:* **Exhibitions:** "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932," June 18-Sept. 22; "The Road to Broadacre: America Responds to the Automobile, 1917–1932," June through Sept. 1996—Canadian Center for Architecture, 1920, rue Baile, Montréal, Québec, Canada H3H 2S6; 514-939-7000. Cassina USA; for stores: 800-770-3568.

56 TWEAKING TRADITION *Pages 56 to 63: Designer:* **Vicente Wolf,** Vicente Wolf Associates, 333 W. 39 St., New York 10018; 212-465-0590. *Architect:* **Peter Cook, AIA,** 280 Elm St., Southampton, NY 11968; 516-283-0077. *Contractor:* **David Webb,** David A. Webb, Inc., 17 Upland Rd., Montauk, NY 11954; 516-668-2589. **All fabric throughout the house**—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. *Sunporch:* **Throw,** Cableknit Lambswool Cashmere, Parchment—Calvin Klein Home (R); for stores: 800-294-7978; Marshall Field, 111 N. State St., Chicago, IL 60602; 312-781-1000. *Solarium:* **Webbed dining chairs,** $938, The Vicente Wolf Classic Collection—Niedermaier (R,T), 120 Wooster St., New York 10012; 212-966-8631. **Irish linen throw,** $170—The Three Weavers (M), 150 Bennington St., Houston, TX 77022; 713-697-3995. **Photography**—Howard Greenberg Gallery, 120 Wooster St., New York 10012; 212-334-0100. *Living room:* **Floor lamp; sconces; cocktail table; mirrors**—Vicente Wolf Associates, see above. **Photography**—Howard Greenberg Gallery, see above. *Dining room:* **Mirror**—Vicente Wolf Associates, see above. *Bedroom:* **Bed**—Vicente Wolf Associates, see above. **Bed linens**—Meridian Linens (M), 100 Meadowcreek Dr., Corte Madera, CA 94925; 415-927-7200.

64 JANE AUSTEN COULD HAVE SLEPT HERE *Pages 64 to 69: Designer:* **Stamps & Stamps,** 318 Fairview Ave., S. Pasadena, CA 91030; 818-441-5600. **Watercolors:** Cary Griffin Art & Antiques (R), 2029 Magazine St., New Orleans, LA 70130; 504-593-9836. **Antiques**—Christianne Carty Antiques (R), 814 N. La Cienega Blvd., Los Angeles, CA 90069; 310-657-2630; Evans & Gerst Antiques (R), 806 N. La Cienega Blvd., Los Angeles, CA 90069; 310-657-0112; Blackman-Cruz Antiques (R), 800 N. La Cienega Blvd., Los Angeles, CA 90069; 310-657-9228. **Carpets** throughout—Y&B Bolour (R), 920 N. La Cienega Blvd., Los Angeles, CA 90069; 310-659-1888. **Curtains** throughout—O'Shea Custom (T), Van Nuys, CA; 818-988-2313. *Living room:* **Painted silk cushions,** paintworks through Stamps & Stamps; **ottoman** made to order by Stamps & Stamps. **Fabric on ottoman,** Colefax & Fowler, seaweed #1160-04—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Fabric on chairs,** Colefax & Fowler, Old Rose #1115-02—Cowtan & Tout, see above. **Fabric behind bed,** Ludlow, #789010—Lee Jofa (T), 979 Third Ave., New York 10022; 212-688-0444. **Bedspread**—Monogramed Linen Shop (R), 168 Walton St., London, England, SW3 2JL.

70 CLIMATE CONTROL *Pages 70 to 74: Designer:* **Julia Prisca,** 46 rue du Bac, Paris, 75007 France; 011-33-1-45-48-13-29. *Dining room:* **Chairs,** Olivia, woven cane with iron legs and frame, $355. Metal cage with bronze candlestick, $198. *Garden:* **Chairs,** Louis, iron with cane seat, in bronze finish back, $448. *Living room:* **Mantel,** Age du Feu, $1,008. **Lamp,** Igor, wrought iron and brass in brown finish, adjustable height, $517; **shelved iron lamp,** Marianne, 120 cm. h., $381; nessim blown-glass lamp, $428; **coffee table,** iron base, with beechwood or oak veneered wood top, $1,654. **Sofa,** Julie, $2,800; **armchair,** Marie-Louise, $1,276; slipcover with roosters, $400. *Bedroom:* **Armchair,** Kiss-Not, $1,200. *Beige bedroom:* **Bench,** $708. *Bathroom:* **Chair,** Lola Montes, $1,008; **washstand,** Histoire D'O, metal and zinc, $1,008; **screen,** custom-made. All items are available from Julia Prisca, see above.

78 MAGIC CARPET RIDE *Pages 78 to 85:* Visits to heather garden by appointment only: **Jim Thompson,** PO Box 21, Manchester, CA 95459; 707-882-2345. Heath and Heather sources, catalogs available: **Heather Heaven,** PO Box 71, Fortuna, CA 95540. **Heath & Heathers,** E. 502 Haskell Hill Rd., Shelton, WA 98584. **Rock Spray Nursery,** PO Box 693, Truro, MA 02666.

90 LOVE AFFAIR WITH THE LAND *Pages 90 to 95: Architect:* **James Cutler Architects,** 135 Parfitt Way SW, Bainbridge Island, WA 98110; 206-842-4710. *Contractor:* **Don Heppenstall,** Pleasant Beach Construction, 9140 NE Day Rd., Bainbridge Island, WA 98110; 206-842-5778. **House size:** 2,300 sq. ft. *Structure type:* wood frame. *Exterior materials:* cedar bevel siding. **Roof,** corrugated galvanized metal—Champion Metal of Washington (M), 5927 234 St. SE, Woodinville, WA 98072; 206 485-2710. *Interior materials:* wood paneling. **Windows**—Northwest Window Works (M), 3227 164 SW, Bldg. N, Lynnwood, WA 98037; 206-743-4442. **Doors,** wood-fir, Nicolai doors—Morgan Manufacturing (M), Western Sales Office, 995 S. A St., Springfield, OR 97477; 503-726-197. **Cabinets,** wood-fir designed by architect—Kevin McDonald & Assoc., 6841 Prospect St., Suquamish, WA; 360-598-3353. **Paint**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 800-344-0400. **Lighting,** custom, designed by architect. **Hardware**—Schlage (M), 2 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. **Wood stove**—Rais & Wittus, Hac[illegible]en Rd., Pound Ridge, NY 10576; 914-764-5679. *Kitchen appliances:* **Refrigerator**—Amana Refrigeration (M), Att: Consumer Affairs, PO Box 8901, Amana, IA 52204; 800-843-0304. **Range; oven**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. *Living room:* **Romeo Gigli rug,** String Galaxy, kilim—Christopher Farr Handmade Rugs (R), 115 Regents Park Rd., London NW1 8UR; 011-44-171-916-7960; B&B Italia (R,T), 150 E. 58 St., New York 10155; 212-758-4046; or Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **Pillows; throw**—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0190. **Accessories**—Pottery Barn (R), Pacific First Center, 1420 Fifth Ave., Seattle, WA 98101; 206-682-9312; Bon Marché (R), Third & Pine St., Seattle, WA 98181. *Dining room:* **Table,** custom by architect, built by Art Grice & Assoc., 7869 Fletcher Bay Rd., Bainbridge Island, WA 98110; 206-842-1294. *Upstairs sitting area:* **Tiger rugs,** Sheraton, Ningxia—Tufenkian Tibetan Carpets (R,T,M), 902 Broadway, New York 10010; 212-475-2475 or 800-435-7568. **Pillows**—Takashimaya, see above. **Chenille throw**—ABC Carpet & Home (R,T), 888 Broadway, New York 10010; 212-473-3000.

96 CHANGE OF PACE *Pages 96 to 101: Designers:* **Lembo Bohn Design Assoc.,** Laura Bohn and Joseph Lembo, 17 Little W. 12 St., Ste. 203, New York 10014; 212-645-3636. *Project designer:* **Felicitas Oefelein.** *Living room:* **Brown leather ottoman,** #20-7299-1, in mink brown Granada leather, #Y3077, 17" h., 41" w., 30" d., $749; **spiral-back accent chair,** #13-6420, from the Radius collection, finish #122, upholstered slip seat, in water blue Waterbury, fabric #50822, 37" h., 18" w., 20" d., $449; **curio cabinets,** #13-9404, finish #122, 72" h., 18" w., 18" d., $1,799/ea.; **chaise,** #20-7535-7KP, in moss-colored Thornton velvet, fabric #52022, 32" h., 31" w., 57" d., $1,109; **swing-arm halogen lamp,** #09-2246, in pewter finish, 58" h., $289; **Nob Hill sofas,** #20-7383-7, in water blue quilted Saks, fabric #71501, 33" h., 87" w., 34" d., $1,549/ea.; **sofa table,** #13-9508, from the Collector's Classic collection, shown in burnt Sienna, finish #131, 27½" h., 56" l., 18" w., ½" thick glass top, $599—Ethan Allen (R); 800-228-9229. **Artist's canvases,** by Vincent Gagliostro—Lembo Bohn Design Assoc., see above. **Sisal area rug,** made from 100% recycled paper, Kanoa, in grass with 1" canvas border, 12' w., 15' l.—Rosecore Carpet (T) 979 Third Ave., 10 fl., New York 10022; 212-421-7272. **Glass tank vase,** 39" h., 12" w., 17" d., $75; **mirror,** silver-leaf frame, 47½" sq., $1,120; **wire mesh screen,** handmade by N. Becker, $2,640; **black-and-white photograph,** by Dieter Meyer, $1,200; **white ginger jar,** blanc de chine, $780; **chamois Chinese trunk,** 14" h., 27¾" w., 19" d., $690—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Wooden tray** on ottoman, $475—Aero Ltd. (R,T), 132 Spring St., New York 10012; 212-966-4700. **Pillow** on chaise, Caroline antique silk taffeta in blue, #6515, 54" w.—Henry Calvin (T), 979 Third Ave., Ste. 1502, New York 10022; 212-371-4333. **Pillow** on sofa, made from lime green velvet, Calypso 40—Manuel Canovas (T), 979 Third Ave., 17 fl., New York 10022; 212-752-9588. *Dining room:* **Metal armchair,** #13-6700A, from Collector's Classics collection, in dark pewter, finish #157, 35¾" h., 20½" w., 23½" d., $299; **metal side chair,** #13-6700, from Collector's Classics collection, shown in dark pewter, finish #157, 35¾" h., 20½" w., 23½" d., $279; **pedestal dining table,** #23-6014, pine, in finish #223, 48" d., opens to 78" with 2 leaves, 29½" h., $1,149; **buffet,** #12-6406, from the Radius Collection, in blonde finish, #222, 32" h., 62" w., 16½" d., $1,849; **brass lamp,** #09-51-41, 26" h., $239; **Woodstock sofa,** #24-7683-6, with taupe Harmony cushions, fabric #92933, 34" h., 62" w., 34" d., $1,479—Ethan Allen, see above. **Wood blinds,** Country Woods wood blinds, #921, 2" slat size—Hunter Douglas Window Fashions (M), Customer Information Center, One Duette Way, Broomfield, CO 80020; 800-937-7895. **Chandelier,** $5,000; **Victorian pitcher,** $550—Aero Ltd., see above. **White plates,** $7/ea.; **flatware,** Madeleine, plastic handles, $30/5 pc.; **napkins,** $2.50/ea.; **goblets,** Persephone, $10/ea.—Pottery Barn (R); 800-922-5507. **Large glass vase,** $95; **bamboo floor mat,** from Bali, 9'9" l., 6'6" w., $400—Troy, see above. **Green pillow** on sofa, Wellington handloom cotton fabric, 54" w.—Shyam Ahuja (R,T), 201 E. 56 St., New York 10022; 212-644-5910. **Blue-and-white pillow on sofa,** Yvonne, color #2003-W, 50" w., 27" repeat—Groves Bros. (T), 5084 Brush Creek Rd., Fort Worth, TX 76119; 817-446-5669. **Spiral floor lamp,** $440—Intérieurs (R,T), 114 Wooster St., New York 10012; 212-343-0800. *Bedroom:* **Pencil-post bed,** #24-5641-5, from the American Impressions collection, in satin black, finish #626, queen size, $1,149; **comforter,** #03-3718-5, queen size with plain edge, in flax Belfast fabric with custom lining in sable Belfast fabric, $658; **round extension table,** #16-6703T, from the Casual Dining collection, 42" dia. (opens to 60" dia.), 30" h., $649; **mini mirror** on wall, #07-4050, $159; **oval planter** on table, #43-1828, $89; **urn lamp** on table, #09-5048, in mottled gold finish, 31" h., $229; **Shetland chair,** #20-7555-7, in cream Softside fabric, #41533, 36" h., 32" w., 31" d., $719; **ottoman,** #20-7521-1KP, shown in cream Softside fabric, #41533, 16" h., 26" w., 22" d., $339; **glass-and-metal end table,** #13-8405, from Collector's Classics collection, shown in brushed nickel, finish #122, 26" dia., 23" h., $429; **wooden box under bed,** #45-1012, 20" h., 14" w., 12" d., $199; **four-drawer chest,** #24-5401, from American Impressions collection, finish #620, 33" h., 42" w., 18" d., $899; **jewelry box,** #24-5420, from the American Impressions collection, finish #620, 4¼" h., 30⅜" w., 10" d., $289; **Dimensions floor lamp,** #09-2223, 61" h., $419—Ethan Allen, see above. **Fabric shades,** Vignette window shadings, #B2105, in linen sachet satin weave—Hunter Douglas Window Fashions, see above. **Fabric** behind bed, green linen, #910016-5—Rogers & Goffigon (T), 979 Third Ave., New York 10022; 212-888-3242. **Bolster** on bed, Channel Crossings fabric, #2101-13, purple—Gretchen Bellinger (T), PO Box 64, 31 Ontario St., Cohoes, NY 12047; 518-235-2828. **Sheets** on bed, by Angel Zimick, Trellis pattern, standard pillowcases, $126/pr.; queen top sheet, $190; **pajamas** on bed, by Ajour, $130; **gray satin pillow shams,** European size, $162/ea.; **mesh boxes,** $12.50/ea.—Portico Bed & Bath (R), 139 Spring St., New York 10012; 212-941-7722. **Silver-leaf box,** $250; **large pewter pitcher,** $160; **Nantucket tray,** $195; **small pewter pitcher,** $91; **small pewter pitcher on tray,** $130—Aero Ltd., see above. **Sisal area rug,** 100% recycled paper, Mozambique, 12' w., 15' l.—Rosecore Carpet, see above. **Natural gauze curtains,** theatrical gauze; **off-white gauze for tablecloth**—Rose Brand (R), 517 W. 35 St., New York 10001; 212-594-7424.

102 FIREWORKS AND FAMILY FUN *Pages 102 to 105: Outdoor deck:* **Aluminum milk bottles,** $45/ea.—MoMA Design Store (R), 11 W. 53 St., New York 10019; 212-708-9888. **Blue speckled oval baker,** #000-787, $15; **staved wood bowl,** #588-938, $37—Crate & Barrel (R), 650 Madison Ave., New York 10022; 212-980-9086. **Sisu glasses,** $7/set of 12; **Akja glass jugs,** 2-qt., $2/ea.; **lading blue hand-woven cotton rag rug,** 4'7" w. x 6'7" l., $59—Ikea (R); East Coast: 410-931-8940; West Coast: 818-912-1119. **Blue-and-white dishcloth napkins,** $15/ea.; **white-handled flatware,** $90/5-pc.—Wolfman-Gold & Good Company (R), 117 Mercer St., New York 10012; 212-431-1888. **Red Weber One-Touch Kettle,** #34001, 18½" dia., $99—available at hardware and specialty stores; call: 800-GRILL-OUT.

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Climate Control," page 70.

32 TRUE TO THEIR WORD *Books by three English writers:* **Beth Chatto:** *The Dry Garden* (J.M. Dent, 1978), *The Damp Garden* (J.M. Dent, 1982), *Beth Chatto's Garden Notebook,* (J.M. Dent, 1986), *The Green Tapestry* (Harper Collins, 1989). All of Beth Chatto's books are out of print; try your local library or used bookstore. **Hugh Johnson:** *The International Book of Trees* (1973), *The Principles of Gardening* (1979), *The Mitchell Beazley Pocket Guide to Garden Plants* with Paul Miles (1981), *Hugh Johnson on Gardening: The Best of Tradescant's Diary* (1993), *Hugh Johnson's Encyclopedia of Trees* (1973), new edition as *Hugh Johnson's Gardening Companion* (October 1996). All published by Mitchell Beazley. **Christopher Lloyd:** *The Well Tempered Garden* (Viking, 1970), *The Mixed Border* (Cassell, 1957), *Clematis* (Viking, 1977), *The Cottage Garden* (Dorling Kindersley, 1990), *Garden Flowers from Seed* (Viking, 1991), *Christopher Lloyd Flower Garden* (Dorling Kindersley, 1993), *Other People's Gardens* (Viking, 1995). For information on flights to the United Kingdom, call **British Airways:** 800-AIRWAYS.

52 WRIGHT IN A NEW LIGHT *Pages 52 and 53:* **Exhibitions:** "Frank Lloyd Wright: Designs for an American Landscape, 1922–1932," June 18-Sept. 22; "The Road to Broadacre: America Responds to the Automobile, 1917–1932," June through Sept. 1996—Canadian Center for Architecture, 1920, rue Baile, Montréal, Québec, Canada H3H 2S6; 514-939-7000. Cassina USA; for stores: 800-770-3568.

56 TWEAKING TRADITION *Pages 56 to 63: Designer:* **Vicente Wolf,** Vicente Wolf Associates, 333 W. 39 St., New York 10018; 212-465-0590. *Architect:* **Peter Cook, AIA,** 280 Elm St., Southampton, NY 11968; 516-283-0077. *Contractor:* **David Webb,** David A. Webb, Inc., 17 Upland Rd., Montauk, NY 11954; 516-668-2589. **All fabric throughout the house**—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. *Sunporch:* **Throw,** Cableknit Lambswool Cashmere, Parchment—Calvin Klein Home (R); for stores: 800-294-7978; Marshall Field, 111 N. State St., Chicago, IL 60602; 312-781-1000. *Solarium:* **Webbed dining chairs,** $938, The Vicente Wolf Classic Collection—Niedermaier (R,T), 120 Wooster St., New York 10012; 212-966-8631. **Irish linen throw,** $170—The Three Weavers (M), 150 Bennington St., Houston, TX 77022; 713-697-3995. **Photography**—Howard Greenberg Gallery, 120 Wooster St., New York 10012; 212-334-0100. *Living room:* **Floor lamp; sconces; cocktail table; mirrors**—Vicente Wolf Associates, see above. **Photography**—Howard Greenberg Gallery, see above. *Dining room:* **Mirror**—Vicente Wolf Associates, see above. *Bedroom:* **Bed**—Vicente Wolf Associates, see above. **Bed linens**—Meridian Linens (M), 100 Meadowcreek Dr., Corte Madera, CA 94925; 415-927-7200.

64 JANE AUSTEN COULD HAVE SLEPT HERE *Pages 64 to 69: Designer:* **Stamps & Stamps,** 318 Fairview Ave., S. Pasadena, CA 91030; 818-441-5600. **Watercolors:** Cary Griffin Art & Antiques (R), 2029 Magazine St., New Orleans, LA 70130; 504-593-9836. **Antiques**—Christianne Carty Antiques (R), 814 N. La Cienega Blvd., Los Angeles, CA 90069; 310-657-2630; Evans & Gerst Antiques (R), 806 N. La Cienega Blvd., Los Angeles, CA 90069; 310-657-0112; Blackman-Cruz Antiques (R), 800 N. La Cienega Blvd., Los Angeles, CA 90069; 310-657-9228. **Carpets** throughout—Y&B Bolour (R), 920 N. La Cienega Blvd., Los Angeles, CA 90069; 310-659-1888. **Curtains** throughout—O'Shea Custom (T), Van Nuys, CA; 818-988-2313. *Living room:* **Painted silk cushions,** paintworks through Stamps & Stamps; **ottoman** made to order by Stamps & Stamps. **Fabric on ottoman,** Colefax & Fowler, seaweed #1160-04—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Fabric on chairs,** Colefax & Fowler, Old Rose #1115-02—Cowtan & Tout, see above. **Fabric behind bed,** Ludlow, #789010—Lee Jofa (T), 979 Third Ave., New York 10022; 212-688-0444. **Bedspread**—Monogramed Linen Shop (R), 168 Walton St., London, England, SW3 2JL.

70 CLIMATE CONTROL *Pages 70 to 74: Designer:* **Julia Prisca,** 46 rue du Bac, Paris, 75007 France; 011-33-1-45-48-13-29. *Dining room:* **Chairs,** Olivia, woven cane with iron legs and frame, $355. Metal cage with bronze candlestick, $198. *Garden:* **Chairs,** Louis, iron with cane seat, in bronze finish back, $448. *Living room:* **Mantel,** Age du Feu, $1,008. **Lamp,** Igor, wrought iron and brass in brown finish, adjustable height, $517; **shelved iron lamp,** Marianne, 120 cm. h., $381; nessim blown-glass lamp, $428; **coffee table,** iron base, with beechwood or oak veneered wood top, $1,654. **Sofa,** Julie, $2,800; **armchair,** Marie-Louise, $1,276; slipcover with roosters, $400. *Bedroom:* **Armchair,** Kiss-Not, $1,200. *Beige bedroom:* **Bench,** $708. *Bathroom:* **Chair,** Lola Montes, $1,008; **washstand,** Histoire D'O, metal and zinc, $1,008; **screen,** custom-made. All items are available from Julia Prisca, see above.

78 MAGIC CARPET RIDE *Pages 78 to 85:* Visits to heather garden by appointment only: **Jim Thompson,** PO Box 21, Manchester, CA 95459; 707-882-2345. Heath and Heather sources, catalogs available: **Heather Heaven,** PO Box 71, Fortuna, CA 95540. **Heath & Heathers,** E. 502 Haskell Hill Rd., Shelton, WA 98584. **Rock Spray Nursery,** PO Box 693, Truro, MA 02666.

90 LOVE AFFAIR WITH THE LAND *Pages 90 to 95: Architect:* **James Cutler Architects,** 135 Parfitt Way SW, Bainbridge Island, WA 98110; 206-842-4710. *Contractor:* **Don Heppenstall,** Pleasant Beach Construction, 9140 NE Day Rd., Bainbridge Island, WA 98110; 206-842-5778. **House size:** 2,300 sq. ft. *Structure type:* wood frame. *Exterior materials:* cedar bevel siding. **Roof,** corrugated galvanized metal—Champion Metal of Washington (M), 5927 234 St. SE, Woodinville, WA 98072; 206 485-2710. *Interior materials:* wood paneling. **Windows**—Northwest Window Works (M), 3227 164 SW, Bldg. N, Lynnwood, WA 98037; 206-743-4442. **Doors,** wood-fir, Nicolai doors—Morgan Manufacturing (M), Western Sales Office, 995 S. A St., Springfield, OR 97477; 503-726-197. **Cabinets,** wood-fir designed by architect—Kevin McDonald & Assoc., 6841 Prospect St., Suquamish, WA; 360-598-3353. **Paint**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, N. 07645; 800-344-0400. **Lighting,** custom, designed by architect. **Hardware**—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. **Wood stove**—Rais & Wittus, Hack Green Rd., Pound Ridge, NY 10576; 914-764-5679. *Kitchen appliances:* **Refrigerator**—Amana Refrigeration (M), Att: Consumer Affairs, PO Box 8901, Amana, IA 52204; 800-843-0304. **Range; oven**—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040; 213-562-1133. *Living room:* **Romeo Gigli rug,** String Galaxy, kilim—Christopher Farr Handmade Rugs (R), 115 Regents Park Rd., London NW1 8UR; 011-44-171-916-7960; B&B Italia (R,T), 150 E. 58 St., New York 10155; 212-758-4046; or Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669. **Pillows; throw**—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0190. **Accessories**—Pottery Barn (R), Pacific First Center, 1420 Fifth Ave., Seattle, WA 98101; 206-682-9312; Bon Marché (R), Third & Pine St., Seattle, WA 98181. *Dining room:* **Table,** custom by architect, built by Art Grice & Assoc., 7869 Fletcher Bay Rd., Bainbridge Island, WA 98110; 206-842-1294. *Upstairs sitting area:* **Tiger rugs,** Sheraton, Ningxia—Tufenkian Tibetan Carpets (R,T,M), 902 Broadway, New York 10010; 212-475-2475 or 800-435-7568. **Pillows**—Takashimaya, see above. **Chenille throw**—ABC Carpet & Home (R,T), 888 Broadway, New York 10010; 212-473-3000.

96 CHANGE OF PACE *Pages 96 to 101: Designers:* **Lembo Bohn Design Assoc.,** Laura Bohn and Joseph Lembo, 17 Little W. 12 St., Ste. 203, New York 10014; 212-645-3636. *Project designer:* **Felicitas Oefelein.** *Living room:* **Brown leather ottoman,** #20-7299-1, in mink brown Granada leather, #Y3077, 17″ h., 41″ w., 30″ d., $749; **spiral-back accent chair,** #13-6420, from the Radius collection, finish #122, upholstered slip seat, in water blue Waterbury, fabric #50822, 37″ h., 18″ w., 20″ d., $449; **curio cabinets,** #13-9404, finish #122, 72″ h., 18″ w., 18″ d., $1,799/ea.; **chaise,** #20-7535-7KP, in moss-colored Thornton velvet, fabric #52022, 32″ h., 31″ w., 57″ d., $1,109; **swing-arm halogen lamp,** #09-2246, in pewter finish, 58″ h., $289; **Nob Hill sofas,** #20-7383-7, in water blue quilted Saks, fabric #71501, 33″ h., 87″ w., 34″ d., $1,549/ea.; **sofa table,** #13-9508, from the Collector's Classic collection, shown in burnt Sienna, finish #131, 27½″ h., 56″ l., 18″ w., ½″ thick glass top, $599—Ethan Allen (R); 800-228-9229. **Artist's canvases,** by Vincent Gagliostro—Lembo Bohn Design Assoc., see above. **Sisal area rug,** made from 100% recycled paper, Kanoa, in grass with 1″ canvas border, 12′ w., 15′ l.—Rosecore Carpet (T) 979 Third Ave., 10 fl., New York 10022; 212-421-7272. **Glass tank vase,** 39″ h., 12″ w., 17″ d., $75; **mirror,** silver-leaf frame, 47½″ sq., $1,120; **wire mesh screen,** handmade by N. Becker, $2,640; **black-and-white photograph,** by Dieter Meyer, $1,200; **white ginger jar,** blanc de chine, $780; **chamois Chinese trunk,** 14″ h., 27¾″ w., 19″ d., $690—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Wooden tray** on ottoman, $475—Aero Ltd. (R,T), 132 Spring St., New York 10012; 212-966-4700. **Pillow** on chaise, Caroline antique silk taffeta in blue, #6515, 54″ w.—Henry Calvin (T), 979 Third Ave., Ste. 1502, New York 10022; 212-371-4333. **Pillow** on sofa, made from lime green velvet, Calypso 40—Manuel Canovas (T), 979 Third Ave., 17 fl., New York 10022; 212-752-9588. *Dining room:* **Metal armchair,** #13-6700A, from Collector's Classics collection, in dark pewter, finish #157, 35¾″ h., 20½″ w., 23½″ d., $299; **metal side chair,** #13-6700, from Collector's Classics collection, shown in dark pewter, finish #157, 35¾″ h., 20½″ w., 23½″ d., $279; **pedestal dining table,** #23-6014, pine, in finish #223, 48″ d., opens to 78″ with 2 leaves, 29½″ h., $1,149; **buffet,** #12-6406, from the Radius Collection, in blonde finish, #222, 32″ h., 62″ w., 16½″ d., $1,849; **brass lamp,** #09-51-41, 26″ h., $239; **Woodstock sofa,** #24-7683-6, with taupe Harmony cushions, fabric #92933, 34″ h., 62″ w., 34″ d., $1,479—Ethan Allen, see above. **Wood blinds,** Country Woods wood blinds, #921, 2″ slat size—Hunter Douglas Window Fashions (M), Customer Information Center, One Duette Way, Broomfield, CO 80020; 800-937-7895. **Chandelier,** $5,000; **Victorian pitcher,** $550—Aero Ltd., see above. **White plates,** $7/ea.; **flatware,** Madeleine, plastic handles, $30/5 pc.; **napkins,** $2.50/ea.; **goblets,** Persephone, $10/ea.—Pottery Barn (R); 800-922-5507. **Large glass vase,** $95; **bamboo floor mat,** from Bali, 9′9″ l., 6′6″ w., $400—Troy, see above. **Green pillow** on sofa, Wellington handloom cotton fabric, 54″ w.—Shyam Ahuja (R,T), 201 E. 56 St., New York 10022; 212-644-5910. **Blue-and-white pillow on sofa,** Yvonne, color #2003-W, 50″ w., 27″ repeat—Groves Bros. (T), 5084 Brush Creek Rd., Fort Worth, TX 76119; 817-446-5669. **Spiral floor lamp,** $440—Intérieurs (R,T), 114 Wooster St., New York 10012; 212-343-0800. *Bedroom:* **Pencil-post bed,** #24-5641-5, from the American Impressions collection, in satin black, finish #626, queen size, $1,149; **comforter,** #03-3718-5, queen size with plain edge, in flax Belfast fabric with custom lining in sable Belfast fabric, $658; **round extension table,** #16-6703T, from the Casual Dining collection, 42″ dia. (opens to 60″ dia.), 30″ h., $649; **mini mirror** on wall, #07-4050, $159; **oval planter** on table, #43-1828, $89; **urn lamp** on table, #09-5048, in mottled gold finish, 31″ h., $229; **Shetland chair,** #20-7555-7, in cream Softside fabric, #41533, 36″ h., 32″ w., 31″ d., $719; **ottoman,** #20-7521-1KP, shown in cream Softside fabric, #41533, 16″ h., 26″ w., 22″ d., $339; **glass-and-metal end table,** #13-8405, from Collector's Classics collection, shown in brushed nickel, finish #122, 26″ dia., 23″ h., $429; **wooden box under bed,** #45-1012, 20″ h., 14″ w., 12″ d., $199; **four-drawer chest,** #24-5401, from American Impressions collection, finish #620, 33″ h., 42″ w., 18″ d., $899; **jewelry box,** #24-5420, from the American Impressions collection, finish #620, 4¼″ h., 30⅜″ w., 10″ d., $289; **Dimensions floor lamp,** #09-2223, 61″ h., $419—Ethan Allen, see above. **Fabric shades,** Vignette window shadings, #B2105, in linen sachet satin weave—Hunter Douglas Window Fashions, see above. **Fabric** behind bed, green linen, #910016-5—Rogers & Goffigon (T), 979 Third Ave., New York 10022; 212-888-3242. **Bolster** on bed, Channel Crossings fabric, #2101-13, purple—Gretchen Bellinger (T), PO Box 64, 31 Ontario St., Cohoes, NY 12047; 518-235-2828. **Sheets** on bed, by Angel Zimick, Trellis pattern, standard pillowcases, $126/pr.; queen top sheet, $190; **pajamas** on bed, by Ajour, $130; **gray satin pillow shams,** European size, $162/ea.; **mesh boxes,** $12.50/ea.—Portico Bed & Bath (R), 139 Spring St., New York 10012; 212-941-7722. **Silver-leaf box,** $250; **large pewter pitcher,** $160; **Nantucket tray,** $195; **small pewter pitcher,** $91; **small pewter pitcher on tray,** $130—Aero Ltd., see above. **Sisal area rug,** 100% recycled paper, Mozambique, 12′ w., 15′ l.—Rosecore Carpet, see above. **Natural gauze curtains,** theatrical gauze; **off-white gauze for tablecloth**—Rose Brand (R), 517 W. 35 St., New York 10001; 212-594-7424.

102 FIREWORKS AND FAMILY FUN *Pages 102 to 105: Outdoor deck:* **Aluminum milk bottles,** $45/ea.—MoMA Design Store (R), 11 W. 53 St., New York 10019; 212-708-9888. **Blue speckled oval baker,** #000-787, $15; **staved wood bowl,** #588-938, $37—Crate & Barrel (R), 650 Madison Ave., New York 10022; 212-980-9086. **Sisu glasses,** $7/set of 12; **Akja glass jugs,** 2-qt., $2/ea.; **lading blue hand-woven cotton rag rug,** 4′7″ w. x 6′7″ l., $59—Ikea (R); East Coast: 410-931-8940; West Coast: 818-912-1119. **Blue-and-white dishcloth napkins,** $15/ea.; **white-handled flatware,** $90/5-pc.—Wolfman-Gold & Good Company (R), 117 Mercer St., New York 10012; 212-431-1888. **Red Weber One-Touch Kettle,** #34001, 18½″ dia., $99—available at hardware and specialty stores; call: 800-GRILL-OUT.

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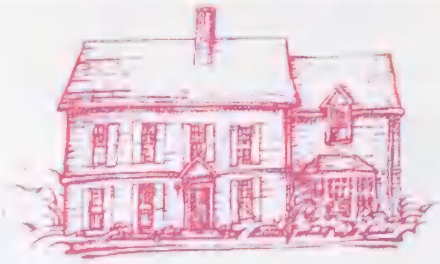
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THE EIGHTH DAY OF THE WEEK

By Dee Hardie

I would like to have a new day between Friday and Saturday. Mine could be called "Dee Day," if that doesn't sound too military. I might not even get out of bed. I'd have my croissant and coffee while reading English mysteries, knowing what time it was in London, but not on our hill. And if I did venture out I would go to a two o'clock movie, then another at five. When I was a girl, the movie house was my second home, but the last time I went to an early movie was to see Fred and Ginger flying down to Rio.

But another day is not going to grace our calendar, except February 29 every four years. I'll have to find the eighth day of the week in another way. I have been writing on assignment steadily since my college days, and now I want to play hookey.

This column of personal reflections—my pride, my conscience, my companion—only appears monthly, but it is with me constantly. When I finish an article, whether it takes three hours or three days, I am exhausted emotionally, surprised that I managed, even after all these years, and very pleased, of course. Then I have to start working out the next one.

"From Thornhill Farm" has been an important strand in the fabric of my life, but now I am going to untie it. This, dear friends, will be my last column. Is that selfish? Am I making a mistake? Who can know?

I do know I am going to miss this back page very much. And what is life going to be like without those letters from readers? They have come from all over the United States, Australia, South Africa—a world of friends that I have never met but know so well. Some have asked advice: what to name a new baby; "Do I dare to have a red room like yours?" Others have just wanted to tell me I have been part of their lives. It fills me with wonder that I have touched others, and they have certainly touched me.

Time is what I am looking for—time to spend the morning in bed reading, time for an afternoon movie. I'd like to be given an extra day each week, but I'll have to find it myself

I often receive phone calls. How could I forget two that were from men? Gus Succop, a young Presbyterian minister, asked if he could have a birthday picnic for his wife, just the two of them, on our front lawn. Of course I said yes, and we became friends. Cicero Brown called saying he and his wife had been married 42 years and he wanted me as a surprise guest for their anniversary lunch. "I could have gotten a young girl to jump out of a cake, but Freda would like you better!" I accepted.

Because of this column I have lectured at the Minneapolis Institute of Arts, helped raise money for the Reno Philharmonic, spoken at a benefit for the Collegiate School in Louisville. My very first lecture was at the Wadsworth Atheneum in Hartford, and I was terrified. In the small auditorium a big wal plaque announces that Gertrude Stei once occupied the same stage! Afte being formally introduced, I stood u and all my note cards flew to the floo Never did I use note cards again. Tha was eleven years ago and by now I hav become an accomplished ham.

Maybe without the column I'l write something longe working in such nugget as the evening I sat nex to Sir Ralph Richardso in a London theate and followed him to th lobby in the intermissio as he shuffled along i house slippers. Or th day the Ritz Hotel i Boston agreed to refriger ate a cooked turkey I planned to brin to my parents' Thanksgiving dinne the next day. Or I could write a script fo my dream dinner party with Katharin Hepburn, E.B. White, Louisa May Al cott, and Ted Williams as guests. Per haps I'll produce an anthology of m past columns.

What else am I dreaming of? I' like to talk Tom into going to China And I want to volunteer with childre in the inner city of Baltimore, hoping t make a difference in their lives—even only a small one.

The time has come to say adieu. want to thank all of you lovely reader for the warmth and confidence you hav given me. And thank you, House Beau tiful, for our thirteen years together And everybody please forgive me for no going out with a bang: I was never goo at saying good-bye. God bless you all.

gust

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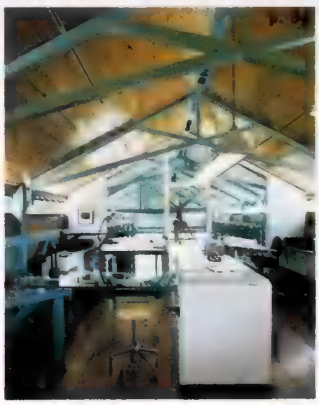

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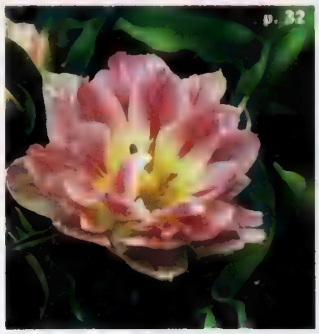



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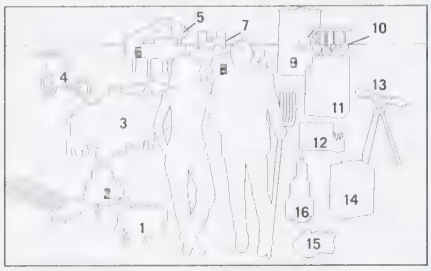
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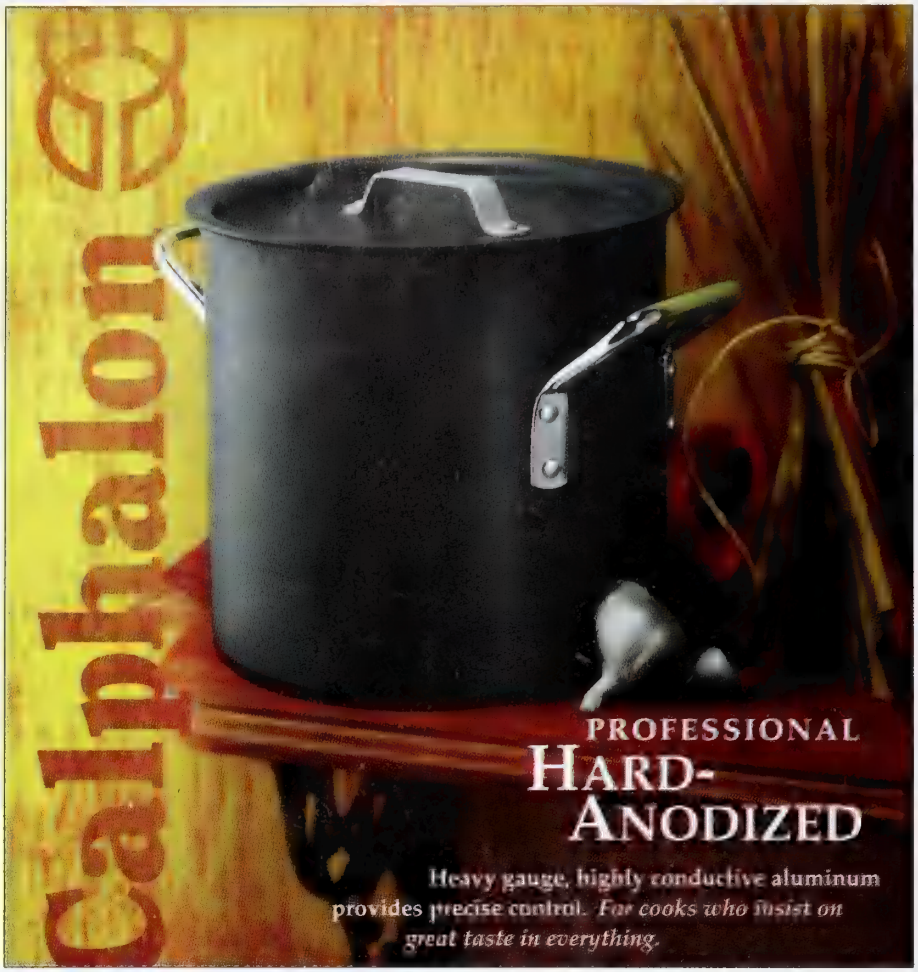
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MY BENEFACTRESS, MY PAL

By John Hough, Jr.

My aunt and uncle were indifferent to upkeep. Their house smelled drily, pleasantly, of dust, and of the fragrant wood of its well-worn floors and creaky stairs. It had been built in the 1880s, a three-story ark of a building, white clapboard with a porch in front. The ceilings were high, the windows tall. Sunlight poured through in dusty, sherry-blond bars.

Over the years the place settled into a state of comfortable disrepair. Wallpaper faded to nameless muddy hues. Lace curtains grew yellowish and brittle. Eggshell-white ceilings darkened to an oily lacquer-brown.

"Let's not worry about *that*," Aunt Belle would say, discovering a loose board in the porch steps, a water stain in the pantry. When one of the upstairs bathrooms began to let the rain in, Uncle Alfred climbed through a third-floor window and covered the flat tar roof with a sheet of plastic, which he weighed down with bricks and old andirons.

It was a friendly neighborhood, the large old houses within easy hailing distance of each other. The town, Haverford, lies west of Philadelphia along the Main Line, which is known for old money and the sudden luxuriance of spring. My aunt and uncle's house stood on a shady little side street called Walnut Lane, a stone's throw from Haverford College, where my uncle taught Renaissance literature. Aunt Belle taught English at a ritzy private school, which their two daughters attended.

I entered Haverford in the fall of 1964, and two years later, on the spur of the moment, moved into my aunt and uncle's third floor. My roommate had decided at the last minute to transfer; the dean's office had unwittingly paired me with a classmate whose presence affected me like the scrape of a nail on a blackboard. I took one look at my new room assignment and headed for my aunt and uncle's, a refugee. I asked them how they'd feel about my living upstairs.

"My dear boy," said Aunt Belle, "we'd *adore* it."

I remember the mellow light of that long-ago September afternoon, and the sticky heat of the lingering Pennsylvania summer, so different from Cape Cod, where I had grown up, with its sea breezes.

"I'll pay rent, of course," I said.

"Don't be *ridiculous*," boomed Uncle Alfred, whose voice was stentorian and percussive. "This is your *house*, John."

And it was—that year and the next, and as often afterward as I chose to return.

The third floor had been the maid's quarters once upon a time. It was smaller than the first two stories: three cramped rooms under sloping ceilings, a closet-size bathroom, a narrow angled passageway. My room was the smallest and brightest of the three. The ceiling pressed down, but a dormer divided it, boxing the afternoon sunlight, and morning light from two knee-high east windows scoured the walls and ceiling.

The furnishings were genteel hand-me-downs, only slightly the worse for wear—an old brass bed, a mahogany chest of drawers missing three knobs, an upholstered chair with the white stuffing peering through the seat.

My parents weren't enthusiastic about my moving off

I fell in love for a few days with a visiting Bryn Mawr classmate of Aunt Belle's, a blond divorcée who drank prodigiously and quoted Dante in Italian

ampus. Aunt Belle was my mother's oldest sister, and I suppose y mother felt a prick of jealousy. My father wrote that dor- itory life was part of the college experience and said he was orry I was giving it up, and let it go at that. They must have nown that no dormitory could compete with the house on Valnut Lane. They had felt its magic many times themselves.

There was a storybook quality to my room, with its mple sunshine aswirl with dust motes, its dry, atticky fra- ance. I was living in a garret! Ivy rustled at one of the little ast windows. In May, white roses looked in the other.

The rest of the house had this same whiff of promise. espite the dust and disrepair, there was a grace about the ace, an unconquerable elegance and old-world sophistica- on. Shelves were crammed with the world's greatest books. here were framed photographs of Robert Frost, Virginia Voolf, Richard Aldington, and Hilda Doolittle, who had een friends of Uncle Alfred's writer-parents and whom he membered from his youth.

The Italian Renaissance permeated the house. Posters Urbino, Verona, and Florence splashed the dusky hallway pstairs. Reproductions of the masters hung in every room. here were lampshades from Florence, coffee cups from Siena. n original watercolor of Brunelleschi's Duomo, its lambent sset dome, brightened the pantry.

Aunt Belle cooked with flair and abandon, spattering alls and counters, strewing flour, slopping oil and grease. Out the chaos of her kitchen came ambrosial dishes—chicken e in rich white gravy, Yorkshire pudding, onion soup, can- elloni with homemade pasta, bourbon pie, chocolate sauce so ick and grainy you chewed it. We ate by candlelight. Clas- cal music played softly in the background. I bantered with y cousins, schoolgirls in blue smocks and saddle shoes, play- g the pushy, solicitous role of a big brother.

It was a convivial household. There were boisterous din- r parties and long nights of heady conversation in front of e fire. The guests were offbeat and intellectual. Former stu- nts of Uncle Alfred's turned up—a poet, a civil rights wyer, a reporter for *Newsweek*. There were two lesbian ex- ns, erudite and jolly. I fell in love for a few days with a vis- ng Bryn Mawr classmate of Aunt Belle's, a blond divorcée ho drank prodigiously and quoted Dante in Italian.

I fell in love, somewhat more lastingly, with at least two ung English teachers from Aunt Belle's school, whom she vited over for that purpose. These young teachers, who emed to be in endless supply, were fresh out of the best col- ges and bursting with a self-conscious love of literature. hey smoked. They swore. They were very pretty. I took them ut in Aunt Belle and Uncle Alfred's boxy Nash Rambler, hich was as dusty inside as the house.

My junior year flew by, and my senior year, and in the wet green spring of 1968 I said good-bye to the house and all its pleasures. For the next several years I was too far away and too poor to get back more than once or twice. Then I spent a summer and fall in the garret writing a book. I moved on, but the room waited for me and I found myself missing it. I went back, settled in, and wrote another book.

I was in my thirties now. My cousins had grown up and gone their ways, and Aunt Belle was no longer teaching, but nothing else had changed. Life went on with all the old gaiety and optimism. White roses still bloomed in the garret window. Books I had used in college were stacked on the chest of drawers. On warm afternoons I could hear the voices of children passing in the street below—the same voices, I could swear, that floated up sweetly ten or twelve years ago.

After she turned sixty, Aunt Belle began to talk about her own mortality. She was fond of citing Robert Louis Stevenson's essay "Aes Triplex," which expounds the shortness of life and the folly of living it cautiously. "We live the time that a match flickers," warns Stevenson. Life, he proposes, is "a thing to be dashingly used and cheerfully hazarded." Aunt Belle said she figured she had about ten more years. She made it clear she was going to live them on her terms.

"I *will* not give up smoking," she told her doctor and anyone else who came near the subject. She loaned her doctor "Aes Triplex."

She smoked unfiltered cigarettes. She drank hard. She took chances. After dinner on summer evenings we would have coffee and brandy at a picnic table on the lawn. Aunt Belle loved that hour of the day. The trees whispered, and you could smell the green grass and warm black earth of summer. One night at the picnic table, intoxicated by the rustle of leaves and the fragrant air, Aunt Belle conceived the idea of climbing the giant spruce tree at the edge of the property. She said she wanted to see the moon rise.

"My God, Isabel," said Uncle Alfred. He had a way of loading his voice with weary protest, as though nothing she did surprised him anymore.

She stood up, ignoring him, and glided toward the dark tree. She wore snug slacks and ballet slippers. We watched her grab a branch and pull herself up. She began to climb, squeezing up through the feathery weave of spruce boughs.

Uncle Alfred looked at me. He shrugged. We could hear Aunt Belle work her way up. There was a long silent moment, then she called down to us from the base of the sky.

"I can see for miles," she said. "It's *incredible* up here."

Uncle Alfred didn't look up at her, didn't want to see.

"I can see Philadelphia," she said, and fell.

She came down bumpily, bruisingly, skidding down the ladder of branches, tearing handfuls of spruce needles. The tree dropped her, not hard, in the ivy. >

She liked to swim the channel in front of my grandmother's summer cottage on Cape Cod, several hundred yards of strong tide and motorboat traffic

We rushed over. Uncle Alfred helped her up. Her face, arms, and hands were scratched and brush-burned. A pink welt glowed under her eye. She smoothed the gray hairs back from her face. "Alfred," she said, "give me a cigarette."

Her daring had set her apart among the grownups when I was a child. She liked to swim the channel in front of my grandmother's summer cottage on Cape Cod, several hundred yards of strong tide and motorboat traffic. I would sit on the dock and watch her white bathing cap recede across the water. I could see the current drag her sideways, could see her fight it. When a boat came through, she'd scoot out of its way, then resume her steady crawl to the island. Tiny in the distance, she would stand up on the far shore, then plunge in and cut her way back toward me.

She was the only female I knew, young or old, who wasn't afraid of a hardball. In Haverford, when my mother brought us children to visit in the spring, Aunt Belle and I would play catch on the lawn. I didn't lob the ball; I *threw* it. Aunt Belle never missed. Her throws were crisp and right on the money. She moved with a leggy grace, springing weightlessly to meet the ball. Afterward, her hand would be black-and-blue from the pounding the ball had given it.

For all her impetuousness she was a soothing presence—to us children, at least. Her smile was reassuring, her manner never abrupt. She was a beauty, like my mother: tall and willowy, with rounded cheekbones and sea-blue eyes tugged exotically upward. She had a lovely soprano voice. Uncle Alfred used to say she could have sung at La Scala or the Met if she had devoted herself to it, and I believed him. She sang while she cooked. She sang to her daughters, to her nieces and nephews, at bedtime. Her favorite song was "Can't Help Lovin' Dat Man," which she filled with an eloquent, dreamy vibrancy. She sang "Summertime," "Shine On, Harvest Moon," and the sad tale of the "Golden Vanity." To a child there was something healing in the clear, liquid voice. It drove the goblins out of the darkness.

I think of her now as the fairy godmother of my childhood, with her songs at bedtime, her breakfasts of bacon and corn fritters, her readiness to indulge my passion for baseball. It was Aunt Belle who took me to my first big-league baseball game, a double-header. I was nine. Aunt Belle had never been to a game and knew nothing about baseball. The best seats we could get were in distant right field. The game moved slowly. The sun beat down. We watched to the final out, then moved with the crowd through the beer-scented concourse under the grandstand. I was blissfully sated with hot dogs, popcorn, and baseball. Aunt Belle held my hand, swishing gracefully along in a summer dress, my benefactress, my pal. I saw the cop at the gate turn to watch her go by.

Uncle Alfred died at the age of seventy, peacefully in his sleep, in the early fall of 1987. After the memorial service I spent three nights in the garret, alone in the house with Aunt Belle. It was about as long as I could stay. I was married now, with two adolescent stepchildren. I had, incredibly, entered the decade of my forties.

Uncle Alfred's last day had been good, Aunt Belle told me. "We had a delicious dinner," she said. "The roast chicken he loved so much, and artichokes with Hollandaise sauce. We had coffee and brandy at the picnic table."

The October moon would have been a dark, rich yellow. The air would have smelled like burning leaves. A couple of brandies under that red-gold moon, and then to bed. Uncle Alfred was lucky. The end would not be so easy for Aunt Belle. Already, perhaps, the first cancer cells had wakened in her.

She didn't look well. She was stick-thin and slightly stooped. Her coloring was a waxy gray. She moved tentatively through the house, as if all that silence frightened her.

Yet while I was there she was getting up early and devouring the *New York Times* with her juice and coffee. She cooked with her old enthusiasm. She gave me corn fritters for breakfast. She drove to the market, puttered in her vegetable garden, read, and watched *Masterpiece Theater*.

"I'll keep going," she promised. But I knew, and I think she did, too, that it was no longer entirely in her hands. The decade she'd given herself was running out.

I left on a warm, hazy afternoon. A friend drove me to the airport. From up in the garret, I heard his car pull in. I closed the window, shutting out the distant hum of traffic and the cries of children playing somewhere nearby. The house held its breath. I wondered who else would live up here, and in what ways the room, the house, would conspire to make them happy.

I said good-bye to Aunt Belle in her coffee-fragrant kitchen.

"So long, old boy," she said.

"I'll be back," I said.

"Bring Kate next time," she said. She approved of my wife. The two of them had the same birthday, an omen, I had told them both.

"Aunt Belle," I said, "will you *please* take care of yourself. . . ." I stopped, trying not to reveal the resentment I always felt about her recklessness, her immoderation. I wanted her to *live*.

She eyed me with her head tilted, amused. She wasn't going to change, even now, even for me.

"Let's not worry," she said, and who was I to argue? ■

John Hough, Jr., wrote the May 1995 Thoughts of Home essay "Mary Small's House." Of his six published books the novel The Conduct of the Game *is his favorite.*

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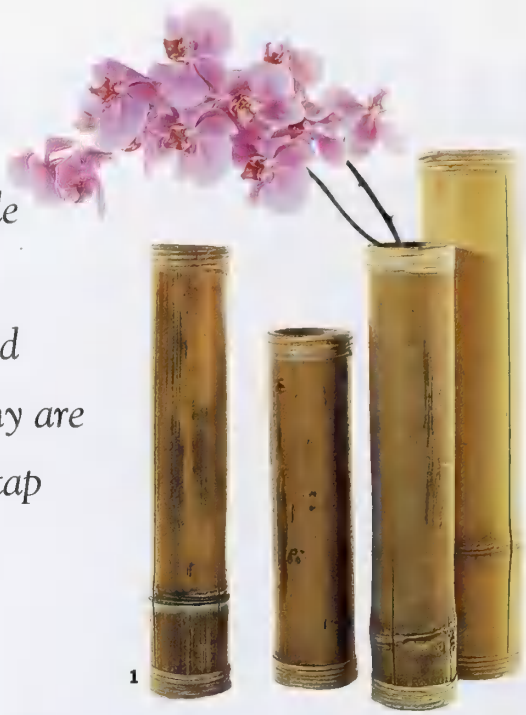
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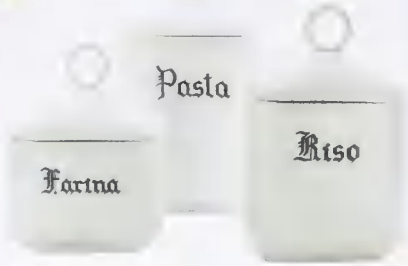
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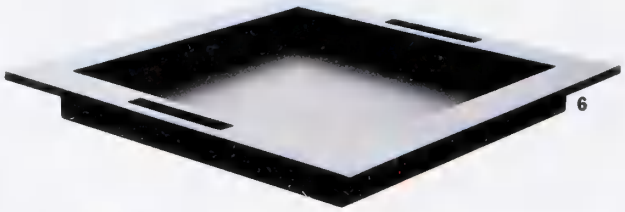
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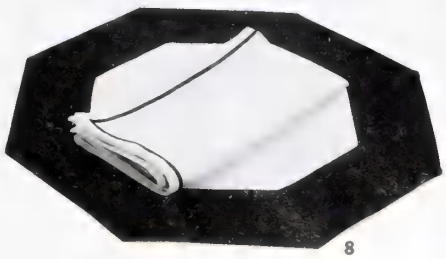
With the renewed interest in sixties style, black-and-white op art patterns are back in vogue. The cleaner, sparser designs here caught our eye


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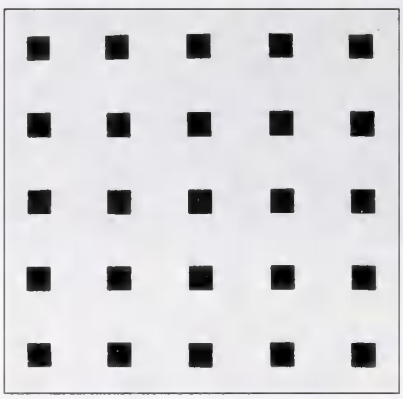

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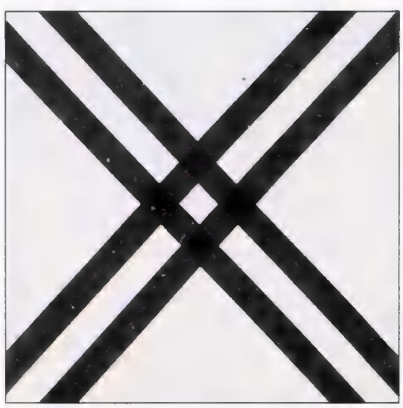

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OLD-FASHIONED BULBS

Scott Kunst recalls passing an old ramshackle house as a kid on his paper route. He had always been interested in plants, and the property overgrown with lilacs, peonies, and lily of the valley mesmerized him. Kunst, who eventually became a historian specializing in American landscapes, grew alarmed by the fact that plants in old gardens—especially the spring-flowering bulbs—were being replaced by pumped-up mass-market offerings. "After a long, cold winter here in Michigan spring bulbs mean a lot to us. Some of these bulbs are so rare that if gardeners don't grow them they will be lost forever."

In 1993 Kunst went into action. He began selling antique bulbs by mail, starting with a mimeographed list of thirty plants. Bulb fanciers discovered him and sales took off. Today Kunst's Old House Gardens in Ann Arbor, Michigan—still the only American source devoted exclusively to antique bulbs—has a new 24-page catalog with handsome period engravings and descriptions of varieties written in a delightfully personal style.

The offerings run the gamut (from top): The diminutive crocus 'Paulus Potter,' which dates from 1920, is deepest red purple. With its widely flaring cups and narrow petals, the colonial-era *Narcissus bulbicodium* 'Hoop Petticoats' has the delicate appeal of a meadow wildflower. The Victorian double tulip 'Peach Blossom' resembles a peony. For a catalog, send $2 to Old House Gardens, 536 Third St., Dept. HB, Ann Arbor, MI 48103-4957. *Ken Druse*

NEW FLOOR PLAN

James Tufenkian, president of Tufenkian Tibetan Carpets, was looking for interior designers to do rugs when he was introduced to Barbara Barry of Los Angeles. "Why would I hire a designer who never uses rugs in her rooms?" he asked. Barry's answer: The rugs she wanted didn't exist in the marketplace. Thus a partnership was formed to create ten rugs, each imbued with Barry's signature stamp of understated yet unabashed luxe.

Barry envisioned "classics—solids, basics, neutrals: pale blond rugs for blond floors, a 'root beer' for fruitwood, and a special weimaraner taupe of my own." The wool has the feel of a fine throw while the color striates so subtly on it, "it looks like washed silk." Side Stripe Scotch (top) and Swirls Parchment (below), from $3,150, through designers. Call 212-475-2475. *Stephanie Rank*

IN THE AIR

Piqué, the textured fabric used in summer fashions, is making its way into the home. We're seeing pillows, tablecloths, even curtains stitched from this crisp weave.


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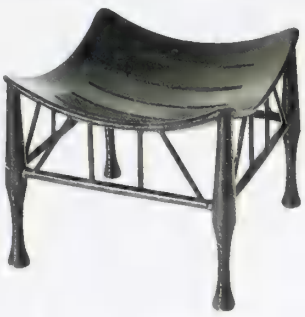
HOT HOTELS

Travelers to New York visit SoHo's design shops and art galleries, but there hasn't been a place to stay in the neighborhood—until now. On August 4 the SoHo Grand Hotel opens in a new building on West Broadway. The 367 rooms, designed by William Sofield (formerly of Aero Studios), are soothing retreats of neutral color and clean-lined design (above); from $199. Call 800-637-7200. In Midtown, the Morgans hotel is also attracting notice. Recently refurbished by its original designer, Andrée Putman, the hotel has a new bar by Calvin Tsao where John Kennedy Jr., Brad Pitt, and Elle McPherson have been spotted. Next month, a restaurant by Philippe Starck opens. Rooms from $195. Call 800-334-3408. *Robert Reid*

TWENTY SQUARE INCHES OF STYLE



The Thebes stool may seem an unlikely object to stir the imagination, but this deceptively humble seat has inspired furniture-makers through the ages to copy it with almost Keatsian fervor. Indeed, over 3,000 years of history are packed into its diminutive frame, the earliest examples of which date to Egypt's Eighteenth Dynasty (1567–1320 B.C.), top left, when stools were the preferred seating for kings and commoners alike. With angled side supports suggesting the pyramids and an inviting cove seat, the Thebes stool—named after the city where most ancient royal tombs and their treasure were discovered—stands as independently as a piece of sculpture. It's no wonder then that, among style-hungry and space-starved apartment-dwellers particularly, the Thebes stool is undergoing yet another revival. It is, says New York decorator Thomas Jayne, "the perfect combination of comfort and romance, functional in modern rooms while still maintaining an ancient connection."



We aren't the first generation to recognize the Thebes stool's charms. Similar stools were first revived upon Napoleon's invasion of Egypt in 1798, when an Egyptian craze based on ancient wall paintings swept Europe, ultimately being incorporated into the Empire style. Excavations of several Egyptian royal tombs during the next century sent a steady stream of authentic ancient furniture back to Western museums. There the pieces were noticed and copied by several Arts & Crafts designers, notably Leonard Wyburd, whose two Egyptian stool designs were patented by Liberty in 1884. Today a Liberty model in pristine condition can command as much as $3,000. "If you're into the 19th century, you have to love them," says Sarah Latham, a New York antiques dealer who is an expert in Thebes stools. But collectors aren't limited to Empire and Arts & Crafts styles. The discovery of the tomb of King Tutankhamen in 1922 sparked a third revival of the stool, often incorporating an avant-garde material, plywood, for the seats, center left. And new renditions keep cropping up. Witness designer David Wolton's contemporary interpretation of King Tut's own, bottom left, $293. Call 011-44-171-485-8619. *Sallie Dinkel*



CHAIRS FROM TOP TO BOTTOM: © BRITISH MUSEUM; RANDALL BACHNER; DAVID WOLTON



BAMBOO BOUNTY

Bamboo is big in decorating these days (see Style Beat in this issue). That's not to say that it hasn't been popular in the past. Victorians used the hardy stalks to make tables, chairs, and coatracks, but today vintage pieces are hard to find. Wende Cohen amassed antique bamboo on trips to England and has now opened Bungalow, a shop in Westport, Connecticut, specializing in such pieces as the 1880 bookcase above ($2,200). If you're looking for something in particular, give Cohen a call. If she has it, she will send a photo; if she doesn't, she will hunt it down. Bungalow, 4 Sconset Sq.; 203-227-4406. *Elizabeth Mayhew*

FRESH PAINT



Want to spruce up your outdoor furniture? Spray on one of the new colors from Rust-Oleum's Outdoor Decor collection (chair in Navy, above); $3.50 for 12 ounces. Call 800-323-3584. Also new: After years of tests, a latex-enamel spray paint is on the market. Krylon's Living Color, $4 for 12 ounces, cleans up with soap and water and emits fewer fumes and volatile organic compounds than spray paints of enamel only. Call 800-4-KRYLON. *Lisa Jill Schlang*

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RHODE ISLAND RAMBLE

Explore the state's unspoiled coastline to find wide beaches, beautiful inns, villages steeped in history

By Mimi Read





Scenic stops along the drive from Watch Hill to Little Compton, clockwise from above: Open-air lunch at Champlin's Seafood Deck in Galilee; Olga's Cup and Saucer in Little Compton; view from the porch at Ocean House in Watch Hill.



For such a puny little state—only 48 miles long—Rhode Island has a most heroic seashore: 400 miles of soft sand beaches, marsh flats, brackish pools, glacially sculpted cliffs, and windswept, rocky promontories that bring to mind Gothic novels. This ratio of size to shoreline is due in part to Narragansett Bay, which insinuates itself into the state, stretching 28 miles from Newport up to Providence.

Referring to Rhode Island's beaches, the state's glossy tourist brochures call them "New England's best-kept secret," and it's true in a way. Even in the heat of August, when I visited, the beaches were never crowded. Certain blue-blooded Yankees, however, know the secret of Rhode Island beaches very, very well. Every summer like clockwork, they feel the pull of the tides, the lure of the old hotels, and the reawakening of sweet shoreline villages steeped in history. They wouldn't dream of missing a year.

I had been to the Rhode Island beaches once—during my college years in Providence—when I spent the night sleeping in the dunes under so many stars the sky looked gaudy. Last summer I finally went back, motoring slowly along the irregular coastline from bottom to top, from Watch Hill to Little Compton. This coastal area is known within the state as South County, though no such county officially exists. I slept in beautiful old inns where white curtains blew at my open windows and I could hear the surf purring all night.

Before beginning my coastal journey I spent one night in Providence at a bed-and-breakfast called Old Court, on Benefit Street. The mile-long street, perched on the flank of a steep hill overlooking downtown Providence, is lined with a priceless hoard of early Federal clapboard houses painted in vivid colors: dusty blues, autumnal reds, mustard yellows, and sage greens with contrasting doors of crimson, eggplant, and deep green. Here you can catch a whiff of the wealth brought to Rhode Island by the triangle trade of slaves, molasses, and rum.

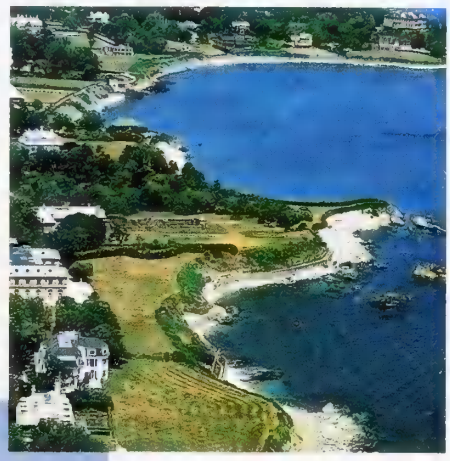
Walking along Benefit's sidewalks embroidered with light and shadow in the green fullness of August, I popped into the Providence Athenaeum, a subscription library established in 1753. Housed now in a Greek Revival building, its tall rooms decorated with white marble busts and towering wooden bookcases, it's the sort of place that makes you want to read Aristophanes and Edgar Allen Poe, forswear computers and possibly electricity. I also stopped in at the John Brown House to see the rare secretary crafted in Newport by those famous cabinetmakers, Goddard and Townsend.

The next morning, with the ocean on my mind, I got on fast, charmless Interstate 95 and drove south for 45 >

inutes, heading for Watch Hill. Along ne way I passed through Westerly, a uiet little 19th-century railway town ith a main street, Elm, lined with pris-ne white Greek Revival and Victorian ansions. On the streets branching off lm are scores of similar houses, but ney're faded and cheerfully unkempt, ke those in an Anne Tyler novel.

Going south again, I took Route A. This and Route 1 are South County's late chip ice cream cone. Don't miss the Flying Horse Carousel, the oldest in America, at the foot of Bay Street; each horse is hand-carved and adorned with a horsehair mane and tail, a leather saddle, and glistening agate eyes.

Perched on a hill atop the town is Ocean House, an immense bright yellow clapboard hotel with a 200-foot-long porch facing the Atlantic Ocean. It's a lone survivor, the last of the seven





Clockwise from above: Newport's dramatic Cliff Walk with robber barons' mansions at left; Hotel Manisses on Block Island; farm fields rolling down to the sea near Little Compton.



ost scenic roads, curving past rolling rmland, wilderness preserves, colonial ouses, and beachfront towns. Soon I as in the Victorian resort town of Vatch Hill, where 19th-century mid-estern moguls—those who couldn't ide flashy, striving Newport—built eir Shingle Style summer houses. hough these houses are quite grand, ey are friendlier than the pretentious mulated French châteaus and neoclas-cal spectacles of Newport.

Between Labor Day and Memor-l Day, Watch Hill all but shuts down, ut for three months a year the lanes of is tiny village bustle with visitors. The ain street, called Bay, curls around a arbor where a crowd of sleek sailboats ob gently at anchor. Rows of shops and staurants—distinctly touristy places, ut pleasant enough—line both sides of ay Street, their screen doors slapping rough the afternoons. In a span of four ocks you can eat a good bowl of clam howder at a sidewalk table, try on a ir of flat shoes made from a kilim, pick a cotton sweater in a pale summer lor, and succumb to a superior choco-wooden hotels that lined the coast here in the late 1800s. Though it has a certain faded elegance, Ocean House is far from luxurious. Its rooms have creaky beds, polyester bedspreads, no telephones, and certainly no TVs. Mediocre food is served in its ballroom-size dining room. None of this bothered me in the least. I found it all sweetly idiosyncratic. These old Yankee hoteliers are not going to let their guests be distracted by fancy food or plush pillows from the one thing that matters—the ocean.

The spartan accommodations certainly do not bother Miss Frances Raymond of Tenafly, New Jersey, who has spent the entire summer at Ocean House every year since 1918. In the splendor of late August she sat daily in her wheelchair on the hotel's bowed porch, gazing over the white balustrade at the rhythmic, unraveling waves. While other guests sported T-shirts and baseball caps, Miss Raymond wore a white jacket, white gloves, and kept a white pocketbook near her feet. In the old days, she arrived with her mother; now she enacts the ritual alone. "It was so much more formal then. Every Friday and Saturday night there was dancing in the ballroom. The women wore long dresses and the men wore suits. We called each other 'Mr.' and 'Miss.'" Miss Raymond's very presence tells the history of Ocean House and of Watch Hill.

From Watch Hill, I drove east through Misquamicut (where 20th-century strip motels dominate) and Charlestown (where a community of Narragansett Indians still lives), then south to the Galilee State Pier to catch a ferry to Block Island. It's worth pausing for an open-air lunch in Galilee, a fishing village with a large-scale seafood market and a working fleet of greasy old boats. At Champlin's Seafood Deck, a no-frills family spot, I got a paper >

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"We're in our own little world here, away from all the madness back in America," explained one of Block Island's 750 or so year-round residents

loaded with a native Rhode Island lobster, french fries, and cole slaw and took it outside to a bright blue picnic table. There I watched the busy harbor while seagulls swooped around me.

Not hectic or celebrity-studded like Martha's Vineyard, not postcard-perfect like Nantucket, Block Island remains a holdout, a place where simplicity survives. In summer the population can swell to 15,000, but the island was named by the Nature Conservancy as one of the Western Hemisphere's "Twelve Last Great Places," a distinction it shares with the Amazon rain forest.

New Shoreham, its only village, is clustered around the old harbor, with most of the island's hotels, restaurants, shops, and bars in it. Gray Victorian clapboard hotels with white gingerbread trim and bed-and-breakfasts in early-19th-century houses are scattered throughout the town, along with upscale shops, casual restaurants, bicycle rentals, and one or two souvenir supermarkets. Beyond lies a sublime expanse of unspoiled hills, beaches, wilderness preserves, marshes, and scattered Victorian houses as pretty as handmade Valentines. I rented a bicycle and in five minutes I was spinning over hills, windswept and scrubby like Scotland, and through lightly forested glades of pine and wildflowers. Sixty-five miles of fieldstone fence built by the early English settlers kept my mind tilted toward the past.

"We're in our own little world here, away from all the madness back in America," explained Tom Wilkinson, one of the island's 750 or so year-round residents, as he walked with me on the beautiful Clay Head Trail one afternoon. The trail runs high above cliffs that drop hundreds of feet to the ocean licking at craggy rocks below. "While some visitors might worry about getting trapped on the island," he said, referring to the fog that often isolates the place for days, "to us, there's nothing worse than being trapped on the mainland."

Just before leaving, I spent a clear blue morning bird-watching with local author Joseph Kastner. Once an editor at *Life* magazine, Kastner is a summer resident who takes enormous pleasure in the island's natural life. He wrote a book about bird-watchers throughout America, so he's thought a lot about this prim form of spying. Birders, he says, talk paragraphs about what birding means and how birds are a symbol of spirituality or even Christ. "But I just find it pleases me very much to look at them," he said. "I don't take it too seriously."

It was low tide at Andy's Way, an expansive sun-glazed mud flat where millions of tiny crabs and minnows lay exposed. No birds were apparent at first. Then Kastner set up a telescope. There they were, poised in the grasses. He pointed out several greater yellowlegs, various terns, egrets, plovers, and a couple of flapping great blue herons. To me, this seemed like a bounty of birds. To the experienced Kastner, the expedition lacked some critical frisson of surprise. "Not much for birding," he concluded gently, "but a beautiful Block Island day."

Reluctantly, I took a crowded ferry back to the mainland, then drove up the coast toward Newport, perched on the tip of Aquidneck Island. (Rhode Island is made up of 35 islands, some of them stitched to the mainland or each other by ferries or bridges or both.)

Along the way, the scene grows rural with farm fields rolling down to the ocean. The Silas Casey Farm—a 1750 house, a collection of shingled pearl-gray barns, and lush fields spread across 300 acres—is still a working operation but is open to visitors. Just up the road is the Gilbert Stuart Birthplace, an unprepossessing shingled Colonial house museum where one of America's foremost portrait painters was born.

Minutes after drinking in those humble sites I was easing past the outrageous, processional splendor of Newport—Bellevue Avenue's row of millionaires' mansions spaced as formally a buttons on a tuxedo shirt. My fina nights on the ocean were spent at one Newport's most romantic hotels—th Castle Hill Inn & Resort. The ramblin shingled house, rich in gingerbrea woodwork, exuberant curves, and juttin porches, perches on a secluded peninsu ten minutes from downtown Newpor My room, with chintz slipper chairs an chintz settee, seemed decorated b somebody's bluestocking Yankee gran mother. When I opened my five sets chintz curtains in the morning, sailboa were framed in most of them.

I toured Newport on foot, focu ing mainly on the 18th-century coloni town—called The Point—rather tha the 19th-century Gilded Age mansion built by robber barons. Essential to th tour was the beautiful Redwood Librar happily marooned in the past with i noble marble busts and antique readin chairs. Its scuffed-up wooden card cata log delights certain technophobes s much "they see it and practically care it," according to Robert Behra, curato of special collections. Also essential a stop at Trinity Church, a splendi baroque structure from the early 18t century with a rare wineglass pulpit.

Nobody in Newport should mi the Cliff Walk, a dramatic four-mil path flanked by the Gilded Age man sions to one side and on the other, th rocks and the breakers below. Walkin along it, seeing the overblown Amer can palaces, then the precipitous drop then the elemental drama of wate foaming over rocks, is a lesson abou beauty and vanity.

The next day, after leaving Cast Hill, I took a last country spin alon Route 77 to Little Compton, one those impenetrable Yankee enclave where the beach is so private you can find it and aloof natives shun any for of publicity. Quiet and unflashy, thes people don't want their paradise com promised by too many tourists. Prick u

our ears, and you might hear some of hem talking about ancestors who rrived on the Mayflower as if the boat ad sailed in yesterday.

I couldn't blame these old Yanees for their protectiveness. Little ompton's historic village center, called he Commons, is one of the fairest the state, with a perfectly preserved 832 Congregational church poised side a manicured rectangle of green. hurch and churchyard are flanked by a ny post office, an old grocery where nburnt people shop in bathing suits nd bare feet, and The Commons restaunt, whose seafood chowder is popular ith locals.

On nearby roads, the timeless old ltboxes and beachy shingle-style ouses are almost always clad in weathred gray with painted trim; many e set back on ample grounds behind igh hedges. In summer, the three or our remaining farms reap bushels of orn, tomatoes, basil, sunflowers, and other crops that flood the farmstands.

"I think it's really great that these old Yankees are the way they are," said Olga Bravo, proprietor of Olga's Cup and Saucer. Next to Walker's Roadside Stand, it's an enchanting dollhouse-size bakery and café that is one of the few hangouts in town. "There are no ATMs, no McDonald's. . . . I wouldn't want Little Compton to change either." ■

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At the **Hotel Manisses**, an 1870s mansion, you might stay in a room with a Victorian desk, an old window shade with a painted angel, and a decanter of brandy on the table. *5 Spring St., Block Island, RI 02807; 401-466-2836.*

At **Ocean House**, where rickety wooden stairs lead down to a private beach, nearly every room has a magnificent view of the ocean. *2 Bluff Ave., Watch Hill, RI 02891; 401-348-8161.*

The Castle Hill Inn & Resort was built in 1875 as a summer house for scientist and explorer Alexander Agassiz. *Ocean Ave., Newport, RI 02840; 401-849-3800.*

Restaurants of note: **New Rivers,** *7 Steeple St., Providence, RI 02903; 401-751-0350.* **Pronto,** *464 Thames St., Newport, RI 02840; 401-847-5251.* **Clark Cooke House,** *Bannisters Wharf, Newport, RI 02840; 401-849-2900.*

For more information, contact the Rhode Island Tourism Division, 1 West Exchange St., Providence, RI 02903; 800-556-2484.

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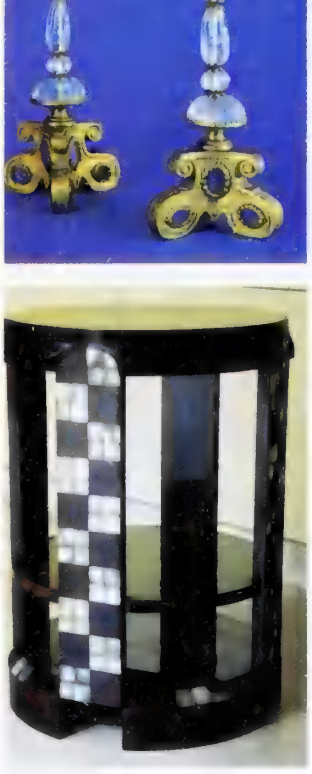


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SEE YOU IN PARIS

Classical antiquities on your right, funky decorative arts of the 1950s on your left. It's the Biennale Internationale des Antiquaires, which American dealers, decorators, and curators wouldn't dream of missing

By Christopher Petkanas

It takes place in the first arrondissement, but many of the most serious, knowledgeable, and deep-pocketed buyers will be American. And while these leading designers, private collectors, and museum curators will have to pry themselves off the beaches of Indian summer to attend, they would not consider skipping the Biennale Internationale des Antiquaires, to be held this year from September 13 to 29 at the Carrousel du Louvre in Paris. American buying power, combined with that of the other nations represented by the event's anticipated 90,000 visitors, makes the Biennale probably the most important high-end, high-stakes art and antiques show in the world.

Among the 120 exhibitors from six countries are the heaviest hitters in France: Didier Aaron, Galerie Chevalier, Maurice Segoura. Couturier-turned-decorator Christian Lacroix will deploy giant video projections in his intriguing scheme for the Carousel's grand foyer. Nancy Reagan is chairman of a council of American supporters of the Biennale that include architects Peter Marino and Thierry Despont, and decorators Mica Ertegun and William Hodgins.

Indeed, U.S. interest is so keen that twenty of the fair's U.S. patrons who are also friends of Château de Blérancourt, the National Museum of French-American Cooperation, are making the Biennale the centerpiece of a very social and extravagant extended trip to France ($5,000 per person, excluding hotel and air fare). On the group's calendar are dinner with Ambassador Pamela Harriman, coffee with Bernadette Chirac, and tea with Claude Pompidou. And, oh yes—a bite with Pierre Cardin.

For this, the 18th Biennale, architect Patrick Jaouanet will suggest the *quartiers* of a miniature city by dividing the exhibition space into quadrants. Booths, some decorated by A-list designers such as Jacques Grange and François-Josef Graff, will have custom Louis XIV entrance moldings and exterior niches for redwood benches and arching Japanese maples. One more reason to make the trip. ■

Jacques-Emile Ruhlmann's 1933 amboyna wood desk with shagreen and ivory inlay and caned pearwood chair (below) will be at the show with Vallois. Left, from top: 1775 silver ragout dish by Jean-Charles Duchesne from Patrick Berna; c. 1620 Venetian candlesticks from Marc Perpitch; 1930 lacquer table with mother-of-pearl inlay by Marcel Coard from Vallois; Louis XV Piemontese prie-dieu with rosewood veneer and maple, ivory and mother-of-pearl marquetry from Giacomo Wannenes.




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LISTENING TO THE LAND

While taking an inventory of handsome old trees on his wooded island, our garden editor found the inspiration he needed for his landscape design

By Ken Druse



ouple of years ago, when visiting Helen Stoddard, a gar- ing friend in Massachusetts, I found her preparing to plant nall tree on the slope above her perennial garden. Mrs. ddard had given a lot of thought to species, choosing ally a sweet bay magnolia, *Magnolia virginiana*, but she ded no time at all to select the site. Mrs. Stoddard's gar- design indicates a small tree for this spot. As long as she ows the layout there is little chance of planting something he wrong place.

When I was with Mrs. Stoddard, I was not thinking ut her garden's layout. I was more impressed that she was nting a tree in her tenth decade. But later, after I had ght my place in New Jersey, I realized how lucky she was to e a design that had worked so well for so many years. Of rse few of us have a plan like Mrs. Stoddard's, designed by tcher Steele (1885–1971), the New England landscape nitect responsible for such famous landscapes as Naumkeag he Berkshires. Indeed Steele had had so much experience the time he created the Stoddard garden that he was able ay it out in situ, without even drawing a plan. I would need to design my garden on paper, but the motivation would be the same: With an overall scheme laid out in advance you can avoid planting mistakes.

But I kept putting off the creative process. I was distracted by everything that had to be done to the house, impatient to plant a few things to make my mark on the place and, frankly, overwhelmed at the thought of "big-picture" decisions for two-and-one-half acres. Every time I walked outside to begin, I fled back inside to the comfort and safety of grouting tile and painting trim—something controllable, with edges, a beginning, a middle, and an end.

I also felt the awesome responsibility of imposing a design on this wooded island. Would I disturb its essential nature, the enchanted setting that had attracted me at first sight? Because I favor informal gardens where nature seems to have as much influence as the gardener—with curving shapes rather than boxy ones, circles instead of squares, meandering paths not straight lines—I hoped that listening to the land would tell me what to do. I hoped that somehow the disparate areas of the garden would evolve over *(Continued on page 51)*

"Companies were forever selling me hope-in-a-bottle...



Finally a tube of truth."



Discover

Renova®

(tretinoin emollient cream) 0.05%

The only prescription cream proven

to diminish fine lines and wrinkles. Proven to give skin a smoother texture and rosier glow when used as part of a comprehensive skin care and sun avoidance program and when skin care and sun avoidance programs alone are not enough.

Those are the facts. And so are these: RENOVA doesn't simply exfoliate the surface layer of your skin like over-the-counter wrinkle treatments do. RENOVA is a prescription cream containing tretinoin, a vitamin A derivative much like the naturally occurring one in your body. During the first month, your skin may become smoother and softer. After 2 or 3 months, brown spots fade and the fine lines around your eyes and mouth will begin to disappear. While using RENOVA, you can expect to experience some redness, itching or flaking. Generally, these effects are manageable and well-tolerated.

Remember, RENOVA does not eliminate wrinkles, it reduces them. Nor does it repair sun-damaged skin or reverse the aging process. And if you stop using RENOVA, improvements will gradually disappear. To learn more about what RENOVA can do, talk to your doctor or call

1-800-64-RENOVA.

Where there's proof, there's truth.

RENOVA is a dermal irritant, and the results of continued irritation for greater than 48 weeks are not known. In some patients treated with RENOVA for longer than 48 weeks, there is evidence of atypical changes in the skin. The significance of these findings is unknown. Safety and effectiveness of RENOVA in individuals over 50 or in those with moderately or heavily pigmented skin have not been established.

ORTHO

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RENOVA®

(TRETINOIN EMOLLIENT CREAM)

0.05%

FOR TOPICAL USE ON THE FACE ONLY

Brief Summary

RENOVA (tretinoin emollient cream) 0.05% contains the active ingredient tretinoin (a retinoid) in an emollient cream base.

IMPORTANT NOTE — This information is a BRIEF SUMMARY of the complete prescribing information provided with the product and therefore should not be used as the basis for prescribing the product. This summary was prepared by deleting from the complete prescribing information certain text, tables, and references. The physician should be thoroughly familiar with the complete prescribing information before prescribing the product.

INDICATIONS AND USAGE:

RENOVA (tretinoin emollient cream) 0.05% is indicated as an adjunctive agent (see second bullet point below) for use in the mitigation (palliation) of fine wrinkles, mottled hyperpigmentation, and tactile roughness of facial skin in patients who do not achieve such palliation using comprehensive skin care and sun avoidance programs alone (see bullet point 3 for populations in which effectiveness has not been established). **RENOVA DOES NOT ELIMINATE WRINKLES, REPAIR SUN DAMAGED SKIN, REVERSE PHOTOAGING, or RESTORE A MORE YOUTHFUL or YOUNGER DERMAL HISTOLOGIC PATTERN.** Many patients achieve desired palliative effects on fine wrinkling, mottled hyperpigmentation, and tactile roughness of facial skin with the use of comprehensive skin care and sun avoidance programs including sunscreens, protective clothing, and emollient creams **NOT** containing tretinoin.

- RENOVA has demonstrated NO MITIGATING EFFECT on significant signs of chronic sun exposure such as coarse or deep wrinkling, skin yellowing, lentigines, telangiectasia, skin laxity, keratinocytic atypia, melanocytic atypia, or dermal elastosis.
- RENOVA should be used under medical supervision as an adjunct to a comprehensive skin care and sun avoidance program that includes the use of effective sunscreens (minimum SPF of 15) and protective clothing when desired results on fine wrinkles, mottled hyperpigmentation, and roughness of facial skin have not been achieved with a comprehensive skin care and sun avoidance program alone.
- The effectiveness of RENOVA in the mitigation of fine wrinkles, mottled hyperpigmentation, and tactile roughness of facial skin has not been established in people greater than 50 years of age OR in people with moderately to heavily pigmented skin. In addition, patients with visible actinic keratoses and patients with a history of skin cancer were excluded from clinical trials of RENOVA. Thus the effectiveness and safety of RENOVA in these populations are not known at this time. (See **WARNINGS** section.)
- Neither the safety nor the effectiveness of RENOVA for the prevention or treatment of actinic keratoses or skin neoplasms has been established.
- Neither the safety nor the efficacy of using RENOVA daily for greater than 48 weeks has been established, and daily use beyond 48 weeks has not been systematically and histologically investigated in adequate and well-controlled trials. (See **WARNINGS** section.)

CONTRAINDICATIONS:

This drug is contraindicated in individuals with a history of sensitivity reactions to any of its components. It should be discontinued if hypersensitivity to any of its ingredients is noted.

WARNINGS

- RENOVA is a dermal irritant, and the results of continued irritation of the skin for greater than 48 weeks are not known. There is evidence of atypical changes in melanocytes and keratinocytes, and of increased dermal elastosis in some patients treated with RENOVA for longer than 48 weeks. The significance of these findings is unknown.
- Safety and effectiveness of RENOVA in individuals with moderately or heavily pigmented skin have not been established.

- RENOVA should not be administered if the patient is also taking drugs known to be photosensitizers (e.g., thiazides, tetracyclines, fluoroquinolones, phenothiazines, sulfonamides) because of the possibility of augmented phototoxicity.
- Safety and effectiveness of RENOVA in individuals older than 50 years of age have not been established.

This product should only be used under medical supervision as part of a comprehensive skin care and sun avoidance program. (See **INDICATIONS AND USAGE** section.) It should only be applied before retiring at night. Because of heightened burning susceptibility, exposure to sunlight (including sunlamps) should be avoided or minimized during use of RENOVA. Patients must be warned to use sunscreens (minimum SPF of 15) and protective clothing when using RENOVA. Patients with sunburn should be advised not to use RENOVA until fully recovered. Patients who may have considerable sun exposure due to their occupation and those patients with inherent sensitivity to sunlight should exercise particular caution when using RENOVA and assure that the precautions outlined in the Information for Patients subsection are observed.

RENOVA should be kept out of the eyes, mouth, angles of the nose, and mucous membranes. Topical use may cause severe local erythema, pruritus, burning, stinging, and peeling at the site of application. If the degree of local irritation warrants, patients should be directed to use less medication, decrease the frequency of application, discontinue use temporarily, or discontinue use altogether.

Tretinoin has been reported to cause severe irritation on eczematous skin and should be used only with utmost caution in patients with this condition.

Application of larger amounts of medication than recommended will not lead to more rapid or better results, and marked redness, peeling, or discomfort may occur.

PRECAUTIONS:

General: RENOVA should only be used as an adjunct to a comprehensive skin care and sun avoidance program. (See **INDICATIONS AND USAGE** section.)

If a drug sensitivity, chemical irritation, or a systemic adverse reaction develops, use of RENOVA should be discontinued.

Weather extremes, such as wind or cold, may be more irritating to patients using RENOVA.

Information for Patients: A patient information leaflet has been prepared and is included with each package of RENOVA. In addition, patients should be instructed:

- That RENOVA is not a cosmetic preparation and should be applied only as an adjunct to a comprehensive skin care and sun avoidance program.
- Never to use more RENOVA than instructed and never use RENOVA more often than instructed as application of larger amounts of medication than recommended will not lead to more rapid or better results, and marked redness, peeling, or discomfort may occur.
- Only to apply RENOVA before retiring at night.
- To use a sunscreen with a minimum SPF of 15 during the day when being treated with RENOVA. Following discontinuation of RENOVA, continued avoidance of the sun and use of a sunscreen with a minimum SPF of 15 is recommended.
- To avoid direct sun exposure as much as possible whenever using RENOVA, and to avoid sunlamps totally while using RENOVA.
- NOT to use RENOVA if pregnant or attempting to become pregnant or at high risk of pregnancy.
- NOT to use RENOVA if sunburned or if the patient has eczema or other chronic skin condition(s).
- NOT to use RENOVA if inherently sensitive to sunlight.
- NOT to use RENOVA if also taking other drugs that increase sensitivity to sunlight.
- To use RENOVA with caution if also using other topical agents with a strong skin drying effect, products with high concentrations of alcohol, astringents, spices or lime, medicated soaps or shampoos, permanent wave solutions, electrolysis, hair depilatories or waxes, or other preparations or processes that might dry or irritate the skin, unless otherwise instructed by their health care practitioner.
- To discontinue use of RENOVA and consult their health care provider if sensitivity or increased chemical irritation occurs.
- That a majority of patients will lose most mitigating effects on fine wrinkles, mottled hyperpigmentation, and tactile roughness of facial skin with discontinuation of a comprehensive skin care and sun avoidance program including RENOVA; however, the safety and effectiveness of using RENOVA daily for greater than 48 weeks have not been established.
- That most of the improvement noted with RENOVA is seen during the first 24 weeks of therapy. Thereafter, therapy primarily maintained the improvement realized during the first 24 weeks.

Drug Interactions: Concomitant topical medications, medicated or abrasive soaps, shampoos, cleansers, cosmetics with a strong drying effect, products with high concentrations of alcohol, astringents, spices or lime, permanent wave solutions, electrolysis, hair depilatories or waxes, and products that may irritate the skin should be used with caution in patients being treated with RENOVA because they may increase irritation with RENOVA.

RENOVA should not be administered if the patient is also taking drugs known to be photosensitizers (e.g., thiazides, tetracyclines, fluoroquinolones, phenothiazines, sulfonamides) because of the possibility of augmented phototoxicity.

Carcinogenesis, Mutagenesis, Impairment of Fertility: In a life-time dermal study in CD-1 mice, at 100 and 200 times the average recommended human topical clinical dose, a few skin tumors in the female mice and liver tumors in male mice were observed. The biological significance of these findings is not clear because they occurred at doses that exceeded the dermal maximally tolerated dose (MTD) of tretinoin and because they were within the background natural occurrence rate for these tumors in this strain of mice. There was no evidence of carcinogenic potential when tretinoin was administered topically at a dose 5 times the average recommended human topical clinical dose. For purposes of comparisons of the animal exposure to human exposure, the "recommended human topical clinical dose" is defined as 500 mg of 0.05% RENOVA applied daily to a 50 kg person.

In a chronic, two-year bioassay of Vitamin A acid in mice performed by Tsubura and Yamamoto, generalized amyloid deposition was reported in all groups in the basal layer of the Vitamin A treated skin. In CD-1 mice, a similar study reported hyalinization at the treated skin sites and the incidence of this finding was 0/50, 3/50, 3/50, and 2/50 in male mice and 1/50, 0/50, 4/50, and 2/50 in female mice from the vehicle control, 0.25 mg/kg, 0.5 mg/kg, and 1 mg/kg groups, respectively.

Studies in hairless albino mice suggest that tretinoin may enhance the tumorigenic potential of carcinogenic doses of UVB and UVA light from a solar simulator. In other studies, when lightly pigmented hairless mice treated with tretinoin were exposed to carcinogenic doses of UVB light, the incidence and rate of development of skin tumors were either reduced or no effect was seen. Due to significantly different experimental conditions, no strict comparison of these disparate data is possible at this time. Although the significance of these studies to humans is not clear, patients should minimize exposure to sun.

The mutagenic potential of tretinoin was evaluated in the Ames assay and in the *in vivo* mouse micronucleus assay, both of which were negative.

Dermal Segment I and III studies with RENOVA have not been performed in any species. In oral Segment I and Segment III studies in rats with tretinoin, decreased survival of neonates and growth retardation were observed at doses in excess of 2 mg/kg/day (>400 times the average recommended human topical clinical dose).

Pregnancy:

Teratogenic effects: Pregnancy Category C.

ORAL tretinoin has been shown to be teratogenic in rats, mice, rabbits, hamsters, and subhuman primates. It was teratogenic and fetotoxic in rats when given orally in doses 1000 times the average recommended human topical clinical dose. However, variations in teratogenic doses among various strains of rats have been reported. In the cynomolgus monkey, which, metabolically, is closer to humans for tretinoin than the other species examined, fetal malformations were reported at doses of 10 mg/kg/day or greater, but none were observed at 5 mg/kg/day (1000 times the average recommended human topical clinical dose), although increased skeletal variations were observed at all doses. A dose-related increased embryolethality and abortion was reported. Similar results have also been reported in pigtail macaques.

TOPICAL tretinoin in animal teratogenicity tests has generated equivocal results. There is evidence for teratogenicity (shortened or kinked tail) of topical tretinoin in Wistar rats at doses greater than 1 mg/kg/day (200 times the recommended human topical clinical dose). Anomalies (humerus: short 13%, bent 6%, os parietal incompletely ossified 14%) have also been reported when 10 mg/kg/day was dermally applied.

There are other reports in New Zealand White rabbits with doses of approximately 80 times the recommended human topical clinical dose of an increased incidence of domed head and hydrocephaly, typical of retinoid-induced fetal malformations in this species.

In contrast, several well-controlled animal studies have shown that dermally applied tretinoin was not teratogenic at doses of 100 and 200 times the recommended human topical clinical dose, in rats and rabbits, respectively.

With widespread use of any drug, a small number of birth defect reports associated temporally with the administration of the drug would be expected by chance alone. Thirty cases of temporally-associated congenital malformations have been reported during two decades of clinical use of another formulation of topical tretinoin (Retin-A). Although no definite pattern of teratogenicity and no causal association has been established from these cases, 5 of the reports describe the rare birth defect category holoprosencephaly (defects associated with incomplete midline development of the forebrain). The significance of these spontaneous reports in terms of risk to the fetus is not known.

Non-teratogenic effects:

Dermal tretinoin has been shown to be fetotoxic in rabbits when administered in doses 100 times the recommended topical human clinical dose. Oral tretinoin has been shown to be fetotoxic in rats when administered in doses 500 times the recommended topical human clinical dose.

There are, however, no adequate and well-controlled studies in pregnant women. RENOVA should not be used during pregnancy.

Nursing Mothers: It is not known whether this drug is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when RENOVA is administered to a nursing woman.

Pediatric Use: Safety and effectiveness in patients less than 18 years of age have not been established.

Geriatric Use: Safety and effectiveness in individuals older than 50 years of age have not been established.

ADVERSE REACTIONS:

(See **BOXED WARNING, WARNINGS,** and **PRECAUTIONS** sections.)

In double-blind, vehicle-controlled studies involving 179 patients who applied RENOVA to their face, adverse reactions associated with the use of RENOVA were limited primarily to the skin. During these trials, 4% of patients had to discontinue use of RENOVA because of adverse reactions. These discontinuations were due to skin irritation or related cutaneous adverse reactions.

Local reactions such as peeling, dry skin, burning, stinging, erythema, and pruritus were reported by almost all subjects during therapy with RENOVA. These signs and symptoms were usually of mild to moderate severity and generally occurred early in therapy. In most patients the dryness, peeling, and redness recurred after an initial (24 week) decline.

OVERDOSAGE:

Application of larger amounts of medication than recommended will not lead to more rapid or better results, and marked redness, peeling, or discomfort may occur. Oral ingestion of the drug may lead to the same side effects as those associated with excessive oral intake of Vitamin A.

Caution: Federal law prohibits dispensing without prescription.

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION
Raritan, New Jersey 08869

ORTHO

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659-10-870-1

As we drew trees around the scrubby open area I saw that they nearly ade a circle on the plan, and I began to play with the idea of a round lawn

e, that places for the perennial border of my dreams and my quirky plant collections would present themselves.

What finally drove me out into the landscape with a cil and several copies of the surveyor's map of the property wn at the time of the closing) was the need to find places lant the trees I had put in the nursery bed. Trees left too g in a holding pattern will send roots in all directions and ome more and more difficult to move. In order to find tions for these permanent additions to the landscape, I ded to take an inventory of existing trees—including nese maples, *Chamæcyparis pisifera* (Japanese false cypress), a saucer magnolia—and sketch them on the map.

Most of my property lies on an island made by a split in ver. Years ago someone had dug a canal to connect the te water rushing around the north edge of the island with river's gentle, streamlike branch on the south. I don't w whether the rock-lined canal was built to drain the nd or for aesthetic reasons, but the arched stone bridge nning it makes me suspect the latter. (It's even more antic now that the exposed concrete of the footpath is ered with sod I took up to make way for the nursery bed.) largest open area of land lies across the bridge, away from house; when I came it was patchy lawn dotted with dead s, brushy overgrown shrubs, weeds, and poison ivy.

My friend Louis Bauer, a gardener at Wave Hill in the nx, helped me locate and draw the healthy trees; tiny cir- on the plan indicate their trunks and big ones show their y spread. From the ground, the land appears fairly open ause most of the trees are mature and their branches don't t until twenty or thirty feet up, but on the plan the draw- of the treetops merge like overlapping bubbles. As we w in the trees around the scrubby area I saw that they rly made a circle on the plan, and I began to play with the of this as a large, round open space of lawn.

Finally I had found a place to begin my garden design. land and its trees *were* telling me what to do. I saw, too, the circular area would accommodate several things on wish list: a perennial border along the outside of the lawn's ny south-facing edge, a shrub border on the west side, de-tolerant species and varieties beneath the old magnolia and next to the canal that touches the lawn's eastern ndary.

Louis and I put a stake in what we imagined to be the ter of the circle, tied a line to it and walked around the umference. When the circle's edge came too close to the al or closed in on a healthy tree, we moved the center e accordingly or shortened the twine. Finally, we came up h a perfectly located circle 90 feet in diameter. I drew it on master plan.

When I told Petie Buck, the garden designer from New mpshire who was with me the first day we saw this island, she said she had been thinking of circles for my place for quite a while: "A simple shape is always best for design," she said. Then she continued, "It has to be a circle. This is a mystical place. People have always made circles from huddling around campfires to building Stonehenge."

Last spring, Louis spread a chip mulch (made from the brush we had cleared) over the future perennial border around the open lawn. It will kill the grass beneath it and eventually be turned over to amend the soil. I thought about planting four columnar sugar maples, *Acer saccharum* 'Newton Sentry', trees I have wanted for a decade, to form an arc outside the circle of lawn and reiterate its shape. When Louis, who trained as an architect, suggested planting seven, I thought that would be pretentious, but he persuaded me, pointing out that it would only make the definition of the space more obvious. We stuck eight-foot-tall bamboo stakes in the ground to see how the trees might look from different areas in the circle. Louis was right. Seven trees will make the statement. They will not grow to form a barrier as a tall hedge would but will remain narrow, like posts, and we will be able to see beyond and walk between them.

The idea of such a large area of lawn might seem surprising since I have championed small lawns throughout my career, but the open space will be a relief on this heavily wooded site. Besides, this is not a putting green of plush velvet but a cropped meadow—simply the grasses that were here and non-grass plants, or forbs, cut short. I will not fertilize or use herbicides; my young cousins, Hannah and Caleb Heyman, ages four and seven, play ball on this lawn.

The only serious problem remaining was the boxy house. It simply did not relate to the property. Because the river forms a curving shape behind the house, I thought I might as well try what was becoming the leitmotif of the island—a circle. I drew a U-shaped area whose straight sides line up with the left and right edges of the building's full-story stone foundation. This handsome wall, the best feature of the house, solidly closes the semicircular space. When the U-shape looked right on the plan, I attempted to transfer it to the ground, marking it with bamboo stakes about every six feet. But a problem immediately became apparent. Before making the garden plan I had moved some lilacs that were blocking the view of the canal from the porch. Unfortunately, I moved them to the place where this new U-shaped lawn is to go. A few adjustments to the position and shape of the design allowed the lilacs to stay, but this near miss reminded me yet again of the value of making a master plan.

At this juncture I need a master plan to show me where things should not go as well as where they should. For now I have drawn lawns and trees; intricate planted rooms will develop around and beneath these over the decades. As for paths, we are designing them in situ *(Continued on page 116)*

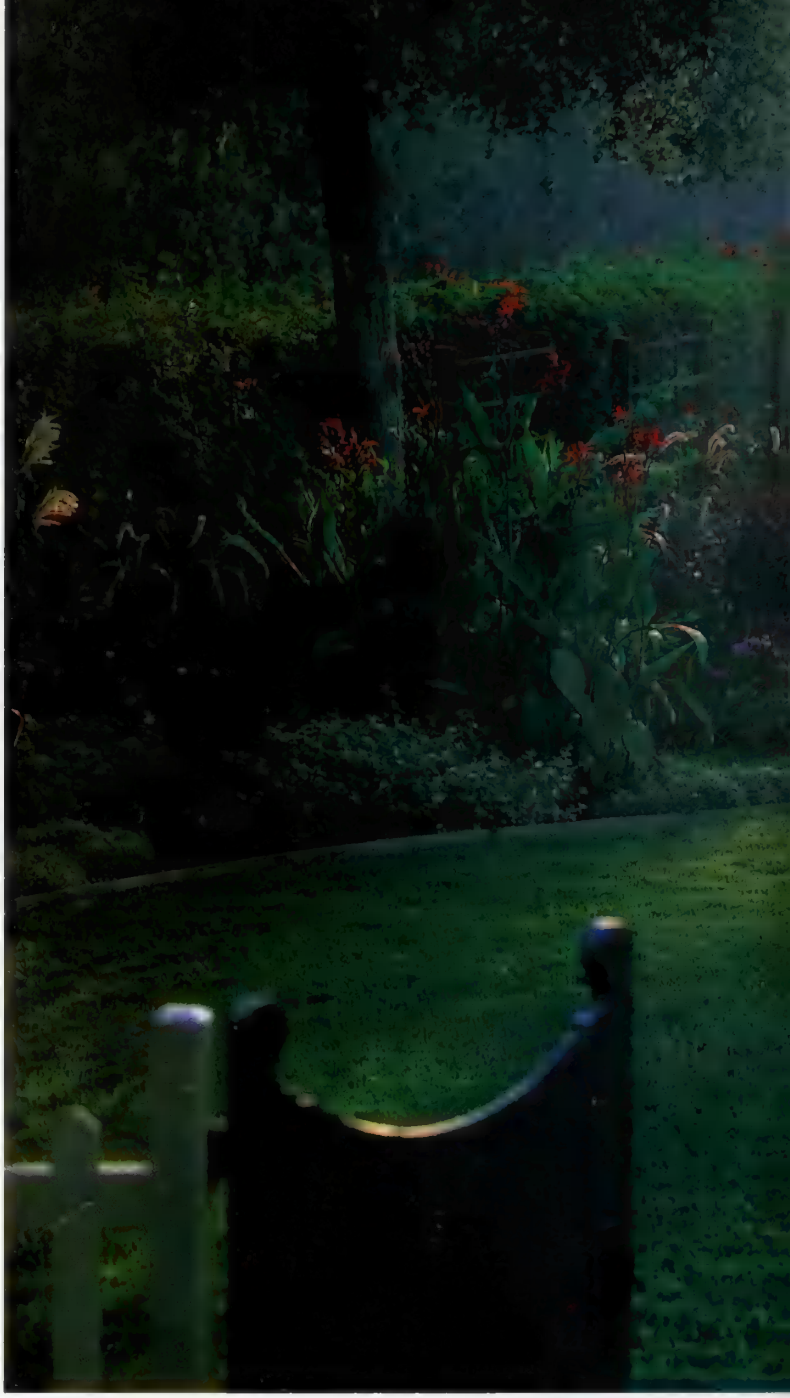
"Having osteoporosis

makes me nervous

about pulling up

weeds in my garden."





FIGHT YOUR FEAR

IT'S POSSIBLE WITH FOSAMAX.

THE FIRST HORMONE-FREE TREATMENT FOR OSTEOPOROSIS PROVEN TO REBUILD BONE.

MERCK



Having osteoporosis doesn't have to mean you'll ver be able to do all the things you want to do. Because there's FOSAMAX – a breakthrough treatnt that's hormone-free and proven to restore lost ne in many women past menopause.

s FOSAMAX right for you? Ask your doctor. It should used with caution if you have certain stomach or estive problems, and should not be used if you have ain disorders of the esophagus (the tube that connects r mouth with your stomach), are unable to stand or upright for at least 30 minutes or have severe kidney disease, low levels of calcium in your blood, or are pregnant or nursing. And like any prescription drug, FOSAMAX may cause side effects, most commonly stomach and muscle/bone pain. Generally, the side effects have been mild and usually have not stopped people from taking it. However, some patients may develop serious reactions in the esophagus.

But if you're like most women with osteoporosis, FOSAMAX could be an exciting option for you. And a way to build back your bone strength, as well as your confidence.

FOSAMAX®

(alendronate sodium tablets)

ASK YOUR DOCTOR OR CALL 1 800 567-4425 EXT. 25

Please see the Patient Information on the next page and discuss it with your doctor.

DID YOU KNOW?

20 million women in the U.S. have osteoporosis.

COULD YOU BE ONE OF THEM?

Women can have osteoporosis for years and not even know it. That's because, early in this disease, there are few, if any, physical effects that are noticeable. It's only later, as the disease progresses, that the effects can become more obvious—including restricted mobility, broken bones, and loss of height.

While menopause is a key factor leading to the development of osteoporosis, there are other factors that may add to your risk (even if none of these factors apply to you, you may still have osteoporosis):

• a family history of osteoporosis • Caucasian or Asian descent • thin or small build • smoking • too much alcohol • a previous broken bone that resulted from a minor injury • too little calcium • certain medications such as steroids (commonly used to treat asthma or arthritis) and thyroid hormones (if the dose is too high) • early menopause (before age 45)

The best way to manage your bone health is to work with your doctor, who can recommend evaluation and treatment programs that are best for you.

FOR MORE INFORMATION ABOUT OSTEOPOROSIS, CALL 1 800 567-4425 EXT. 25

FOSAMAX® (alendronate sodium tablets)
Patient Information about
FOSAMAX® (FOSS-ah-max) for Osteoporosis
Generic name: alendronate sodium (a-LEN-dro-nate)

Please read this information before you start taking FOSAMAX. Also, read the Patient Information leaflet each time you renew your prescription, just in case anything has changed. Remember, the leaflet does not take the place of careful discussions with your doctor. You and your doctor should discuss FOSAMAX when you start taking your medication and at regular checkups.

How should I take FOSAMAX?

These are the important things you must do to help make sure you will benefit from FOSAMAX:

1. **After getting up for the day, swallow your FOSAMAX tablet with a full glass (6-8 oz.) of plain water only.**
 Not mineral water
 Not coffee or tea
 Not juice
2. **After swallowing your FOSAMAX tablet do not lie down — stay fully upright (sitting or standing) for at least 30 minutes and until after your first food of the day. Do not chew or suck on a tablet of FOSAMAX.**
3. **Do not take FOSAMAX at bedtime or before getting up for the day.**
 The above actions will help the FOSAMAX tablet reach your stomach quickly and help avoid irritation of your esophagus (the tube that connects your mouth with your stomach).
4. **After swallowing your FOSAMAX tablet, wait at least 30 minutes before taking your first food, beverage, or other medication of the day,** including antacids, calcium supplements and vitamins.
 FOSAMAX is effective only if taken when your stomach is empty.
5. **If you develop difficulty or pain upon swallowing, chest pain, or new or worsening heartburn, stop taking FOSAMAX and call your doctor.**
6. Take FOSAMAX once a day, every day.
7. It is important that you continue taking FOSAMAX for as long as your doctor prescribes it. FOSAMAX can treat your osteoporosis only if you continue to take it.
8. If you miss a dose do not take it later in the day. Continue your usual schedule of 1 tablet once a day the next morning.

What is FOSAMAX?

FOSAMAX is for the treatment of osteoporosis (thinning of bone) in women after menopause. You will find more information about osteoporosis at the end of the leaflet.

How does FOSAMAX work?

FOSAMAX works by:

- Reducing the activity of the cells that cause bone loss
- Decreasing the faster rate of bone loss that occurs after menopause
- Increasing the amount of bone in most patients

These effects are seen as soon as three months after therapy with FOSAMAX has begun. These effects continue as long as you keep taking FOSAMAX. The density of bone increases and the bone is less likely to fracture. Thus, FOSAMAX reverses the progression of osteoporosis.

Who should not take FOSAMAX?

Patients with:

- Certain disorders of the esophagus (the tube that connects your mouth with your stomach)
- Inability to stand or sit upright for at least 30 minutes
- Low levels of calcium in their blood
- Severe kidney disease
- Allergy to FOSAMAX

Patients who are:

- Pregnant or Nursing

FOSAMAX is for use by women after menopause. If you are pregnant or nursing, you should not be taking FOSAMAX. Talk to your doctor.

What other medical problems should I discuss with my doctor?

Talk to your doctor about any:

- Problems with swallowing
- Stomach or digestive problems
- Other medical problems you have or have had in the past

What are the possible side effects of FOSAMAX?

Like all prescription drugs, FOSAMAX may cause side effects. Side effects usually have been mild. They generally have not caused patients to stop taking FOSAMAX. However, some patients may develop chest pain or severe difficulty or pain upon swallowing due to serious reactions such as irritation or ulceration of the esophagus (the tube that connects your mouth with your stomach). This may occur especially if patients do not drink a full glass of water with FOSAMAX and/or if they lie down in less than 30 minutes and before their first food of the day. It may also occur if patients continue to take FOSAMAX after developing symptoms suggesting irritation of the esophagus.

Some patients treated with FOSAMAX experienced abdominal (stomach) pain, which was the most commonly reported side effect. Less frequently reported were other digestive disturbances such as:

Nausea, heartburn, irritation or pain of the esophagus (the tube that connects your mouth with your stomach), vomiting, difficulty swallowing, a full or bloated feeling in the stomach, constipation, diarrhea and gas.

Muscle/bone pain, headache, or an altered sense of taste were also experienced by some patients. Rarely, a rash has occurred.

Anytime you have a medical problem you think may be related to FOSAMAX, talk to your doctor.

What should I know about osteoporosis?

Normally your bones are being rebuilt all the time. First, old bone is removed (resorbed). Then new bone is formed. This balanced process of resorbing and forming bone keeps your skeleton healthy and strong.

Osteoporosis is a thinning and weakening of the bones. It is common in women after menopause. Menopause happens when the ovaries stop producing the female hormone, estrogen, or are removed (which may occur, for example, at the time of a hysterectomy). After menopause, bone is removed faster than it is formed, so bone loss occurs and bones become weaker.

At the start osteoporosis usually has no symptoms, but it can result in fractures (broken bones). Fractures usually cause pain. Fractures of the bones of the spine may not be painful, but over time they cause height loss. Eventually the spine becomes curved and the body becomes bent over. Fractures may happen during normal everyday activity, such as lifting, or from minor injury that would normally not cause bone to break. Fractures most often occur at the hip, spine, or wrist. This can lead to pain, severe disability, or loss of mobility.

How can osteoporosis in postmenopausal women be treated?

- **Medication.** Your doctor may prescribe FOSAMAX.
- **Lifestyle changes.** In addition to FOSAMAX, your doctor may recommend one or more of the following lifestyle changes:
 - **Stop smoking.** Smoking appears to increase the risk of osteoporosis.
 - **Reduce the use of alcohol.** Too much alcohol appears to increase the risk of osteoporosis and injuries that may cause fractures.
 - **Exercise regularly.** Like muscles, bones need exercise to stay strong and healthy. Exercise must be safe to prevent injuries including fractures. You should consult your doctor before you begin any exercise program.
 - **Eat a balanced diet.** Adequate dietary calcium is important to patients with osteoporosis. Your doctor can advise you whether you need to change your diet or take any dietary supplements such as calcium or vitamin D.

This medication is prescribed for a particular condition. Do not use it for another condition or give the drug to others. Keep FOSAMAX and all medicines out of the reach of children. If you suspect that more than the prescribed dose of this medicine has been taken, drink a full glass of milk and contact your local poison control center or emergency room immediately. Do not induce vomiting. Do not lie down.

The Patient Information leaflet provides a summary of information about FOSAMAX. If you have any questions or concerns about either FOSAMAX or osteoporosis, talk to your doctor. In addition, talk to your pharmacist or other health care provider.

MERCK & CO., INC. Issued March 1996 West Point, PA 19486, USA

MERCK

FOSAMAX

(alendronat
sodium tablet

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ULL OF FANTASY

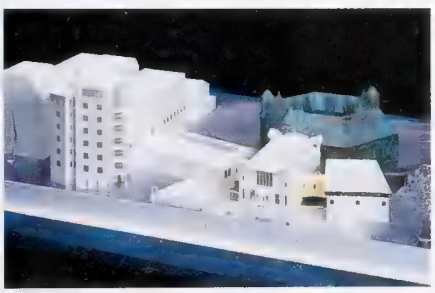
superstar in Europe, Czech designer Borek Sipek, provocateur in furniture, glass, and tableware, is less well nown here. A museum exhibition may change all that

LINDA DYETT



has designed a long-stemmed wineglass with no e—obliging the holder to keep it in his hand il the contents are quaffed; a spinning-top-ped desk clock that has to be viewed face-up; an gantly outré armchair for his ballerina wife, nbi, to lounge in in a wide-legged plié position. e Czech architect and designer Borek Sipek ws a secret about household objects—or at least household objects *he* creates: "They do with what they want," he announces. "They have aura." It is fitting that his first American seum exhibition, at the Denver Art Museum ough January 5, is entitled "Auratic Architec-







e and Design"—the operative term being *atic*. Borrowed from philosopher Walter Ben-in, the word refers to an object's radiance, or its ity to provoke the observer into thinking uch things as the meaning of a chair or act of sipping wine or telling the time.

Sipek (pronounced SHEE-peck) pro-es everything from candelabra gone awry asymmetrical dinnerware to undulat-cutlery so exquisite it could pass ewelry. There is no categorizing s prolific designer, who is all r the map, both literally and ratively. He spends most of his e in Amsterdam, home base ce 1983; Prague, where he is toring and remodeling Prague stle (the seat of government); Tokyo and Kyoto, where he is work on a department store fa-e and may design an opera house.



Wherever he goes, magic realism and neo-baroque are among the catch-phrases used to describe his work, while the designer himself has been termed "the Slav Gypsy." Less dewy-eyed observers point to his international postmodernist connections. But for a growing number of critics this Czech is fiercely original, in a baffling class by himself. David Hurd, owner of the Modern Age Gallery in New York, which represents Sipek's work, calls him a "Victorian modernist, decadent and regal at the same time."

His design liberally quotes from wide-ranging sources—the phantasmagorical Bohemian neo-baroque glass tradition that is Sipek's cultural inheritance, Delft dinner-plate florals, and Memphis settees, to name just a few. Sipek indeed has inhabited multiple worlds. Born in 1949, he studied furniture design in Prague, architecture in Hamburg and Delft, and philosophy in Stuttgart, paying his way by playing on the international ice hockey circuit.

Now Sipek is a full-fledged designer-as-entrepreneur with a coolly rational side that belies the romantic fantasies in his many designs. Developing prototypes in Amsterdam, he has them manufactured by such firms as Driade, Sèvres, Vitra, Alessi, and Anthropology. "These are special objects," Sipek says of his work. "They are not for every day," he cautions. Use them strategically, "because you are in love with them." ■

The designer (bottom), a former ice hockey player, now makes daring moves in home furnishings: The brass, maple, steel, and organza Bambi chair (above) is a 1983 tribute to his ballerina wife. From far left to right: Asymmetrically shaped Albertine dinnerware, 1988, has Delft-like floral decoration and a scalloped lip. Sipek's model for a new wing for the Het Kruithuis Museum in the Netherlands connects architecture of different periods. Alix silverware of 1989.



CENTURY

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SUMMER'S BEST

ybe it's because I was born in June, but summer always
ns to hold a great richness for me. I walk on the beach
Jane near our house in Quogue; I watch the perennials in
garden come back once again with their wonderful shapes
colors and scents; I welcome guests for lazy visits—and
truly blessed. But no matter when your birthday is, the
xed spirit of summer fosters creativity in our gardens, our
ses, even our meals. This midsummer issue is dedicated to
creativity.

Only a summer place would free someone to go as theatri-
y nautical as Toby West did in his house near Seaside,
ida, but the lessons his rooms teach about displaying col-
ions can be applied in year-round rooms as well. And it
second-house living that first gave people the permission
now take as a birthright to live with the kind of peeling
t, scruffy antiques, and offbeat objects you'll see here in
full-time home of the owner of the shop Ruby Beets. She
s and sells antiques in the Hamptons, where summer res-
ts never tire of yard sales, flea markets, and the antiquing
ibilities of the south fork of Long Island.

ouse Beautiful editor Margaret Kennedy found her week-
house in her home state of Massachusetts, and it too is by
sea, where she relaxes by walking on the ocean shore looking for seashells to add to her collection. Peggy is a different kind of collector than most of us: She doesn't just look at her finds; she makes something with them, from necklaces for herself and friends to the shell-spangled chandelier that has become a stylish focal point for her dining room.

In a feature she will be contributing to the magazine each month, beginning with this issue, Peggy writes about her fascination with shells. As the new column's title, The Last Word, suggests, you will find it on the back page of the magazine, where it replaces From Thornhill Farm, which Dee Hardie wrote until her retirement last month.

Summer for Dee will be even more carefree now, but the rest of us will enjoy the season as best we can. We might take a day-trip to Block Island, as described by Mimi Read in her travel article. We might stick to the garden like contributing editor Ken Druse, who continues to chronicle plans for his country acreage this month. We might simply cook up a pasta with pesto—the basil just picked—or a strawberry tart like the one you will find in our food pages, or the old-fashioned shortcake version, which has always been my traditional birthday cake.

Shortcake, fresh corn on the cob, the sea, the sun, family and friends—no wonder summer's best.

Louis Oliver Gropp

EDITOR IN CHIEF

SHIPSHAPE

Swept away by a passion for nautical things, an antiques dealer collected ships, maps, shell-encrusted boxes, then built a house to show them off





A turn-of-the-century peacock chair from India, a pair of bamboo slatted chairs, and a seagrass rug give a distinctly British Colonial atmosphere to Toby West's living room (left). Shells were collected in Florida and abroad.



By Elizabeth H. Hunter Photography by
ibault Jeanson Produced by Dara Caponigro

st-time visitors to Toby West's house near Seaside, Florida, usually ask
n if he's in shipping or whether he owns a boat. His answer to the first is
to the second he always replies, "Why do I need one? I have so many in
e." For years the antiques dealer from Atlanta, Georgia, had been col-
ting dioramas—three-dimensional ship models in shadow-box frames—
the fascination with nautical antiques became an obsession five years
, when he helped interior designer Jackye Lanham find furniture for her
an-side house in Ponte Vedra Beach, Florida. "I saw Jackye's model
os and nautical charts and knew I wanted the same things for the beach
use I would have someday."

West, who goes abroad on business four or five times a year, began
ing ships in bottles in Paris and pond yachts (miniature boats that Eng-
Victorian gentlemen sailed in parks) in London. The more he col-
ed, the more he became immersed in the sailor's life in the 19th century
was soon buying nautical woolworks. "A woman would embroider her
band's ship while he was at sea," explains West, "then give him the
dlework when he came home to show she had been thinking of him."
ell-encrusted memory boxes and crosses—also made by the wives of
ors—were the next logical step in his collection.

Just as he planned, West now has a house in which to display his
dioramas, boats, and boxes. He found the site two years ago when he
ted the Florida Panhandle for the first time. "They call that area the
erald Coast because the water is so green," says West fondly. "I knew
as the place." Plans for the house, designed by architect Victor Bowman
Key West/West Indies style, included a double tier of verandas with
an views.

Two Atlanta friends cheered West on: Tom Hayes, a fellow antiques
ler in Atlanta, who suggested certain architectural elements for the inte-
, and, of course, Jackye Lanham. "Jackye romances everything," says
st. "She reinvented me as a 19th-century New England rumrunner exiled
he West Indies. Her fantasy kept me focused and creative." A rumrunner
ht well have collected ship models and maps, and could have furnished
house in British Colonial style—dark heavy tables, chests, and beds.

These pieces provide the perfect foil for West's linen-covered uphol-
ed pieces. "This much white can look too bland without heavy furni-
e as a contrast," he says. "The dark wood also warms up the white in
ter, when I come down about once a month."

West knew from the beginning he did not want the Fiesta-ware wall
ors typical of Gulf Coast houses because his collections would look bet-
against a neutral background. He searched for a color dark enough to
ate a contrast with the white fabrics and light enough to show off the
tical objects. Says West, "When I found Pratt and Lambert's Peanut
ell, I knew instantly that was it because I have lived in this house in my
d for such a long time."

In a corner of the living room (opposite), Toby West mounted Coast Guard maps of Gulf Coast rivers on the wall behind a 19th-century English walnut bookcase. An ebony Anglo-Indian candelabra stands on the Indonesian game table. Right, from the top: Charcoal drawing of Tahitian native next to an elaborate shell "memory box," a gift made by a sailor's wife while he was away at sea. Double-tiered verandas catch ocean breezes. West found shell crosses—similar to memory boxes—in France.









English pond yachts—not models, but Victorian miniature boats that were sailed in parks—are stunningly decorative on Toby West's dining room wall. A friend, interior designer Jackye Lanham, gave West the Anglo-Indian crewelwork bedspread on the dining table. Far right: Atlanta antiques dealer Tom Hayes designed the mirror above the Indonesian cabinet.











Toby West's favorite woolwork hangs above the bed in an oceanfront guest room. "The flags represent—in sequence—all the countries the husband's ship sailed to on one voyage," he says. Opposite: Woolworks and dioramas are arranged around a New Mexican cross in the stairwell of the house.

FOR MORE DETAILS, SEE RELATED INFORMATION



The sheerest of Roman shades allow maximum daylight into the low-ceilinged living room, where framed leaves from a Victorian pressed fern album decorate one wall and a shellwork mirror struts its stuff on another. Between two sofas, a painted and cut-down marble-top Empire piece makes a sturdy coffee table. Classic-form vases and lamps lend shapely dignity.





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On the painted floor, a galvanized tin-topped table, cartoonlike wire chandelier and old china closet, plus some easy chairs, encourage relaxed dining. Clockwise from opposite top left: French doors make the dining room wonderfully airy. The homemade shop sign. One of the rooms at Ruby Beets is devoted to the kitchen. A small barn was carefully reconstructed to become the husband's office. The office interior. Pancho and Snoopy in the barn. A garden of the casual "dig it in and weed it once a summer" variety.




RUBY BEETS ANTIQUES
OPEN
FRI - MON






SUNNY LAKE LODGE







frames, and creamy alligatored tables. Still-resilient upholstered furniture is slipcovered either in tough white duck or in aged fabrics purchased for the shop. Curiously, there is not a ruby beet, nor a ruby anything, in her casually stacked, no-colored accumulations of glazed ceramics, figural paintings, startlingly large insect specimens in shadowboxes (in addition to a four-inch locust pinned to a closet door), bones, shells, and plaster hands.

She claims she is "not into order," but in her search for just the right wall color, one to somehow heighten her very low ceiling, she has repainted the interior innumerable times, ending up with—white. She chose the simplest of Roman shades for the windows and reluctantly opened two skylights in the dining room ceiling because "In an old house you need every lumen of light."

After eleven years here, Ruby Beets's owner says she "still enjoys a chaotic moment." Last year, as a birthday gift, her husband added a romantic columned arbor, and now she's got a swimming pool in the works. The couple converted a tumbledown barn on the property into an office for him by dismantling the original building, board by numbere board, and reconstructing it perfectly, albeit weathered-sid in. There, relaxing in an early version of a Barcalounger, h can contentedly contemplate his fishing memorabilia. Whe not disconcerted, that is, by the continuous flow of furnish ings around him. Sometimes he comes home "to find th whole house different," although his wife swears it isn't so Still, the Victorian mirror pictured here in the bathroom, fo example, is now at the shop, replaced by a brushed-stee model. The old chair seen in the stable now belongs to customer.

Yet the Shopowner often defers to the Homeowner an the occasional treasures too rare or too over-the-top to par with come home for good—like the fabulous rocaille mirro in the living room and the pair of Edwardian dressers in th bedroom. There an iron bed stands where it works best—o the diagonal—and is an example of the relaxed, throwawa style that mellows this house. It all goes down, in fact, a smoothly as some impromptu tasty potato, lima bean, an ruby beet soup.

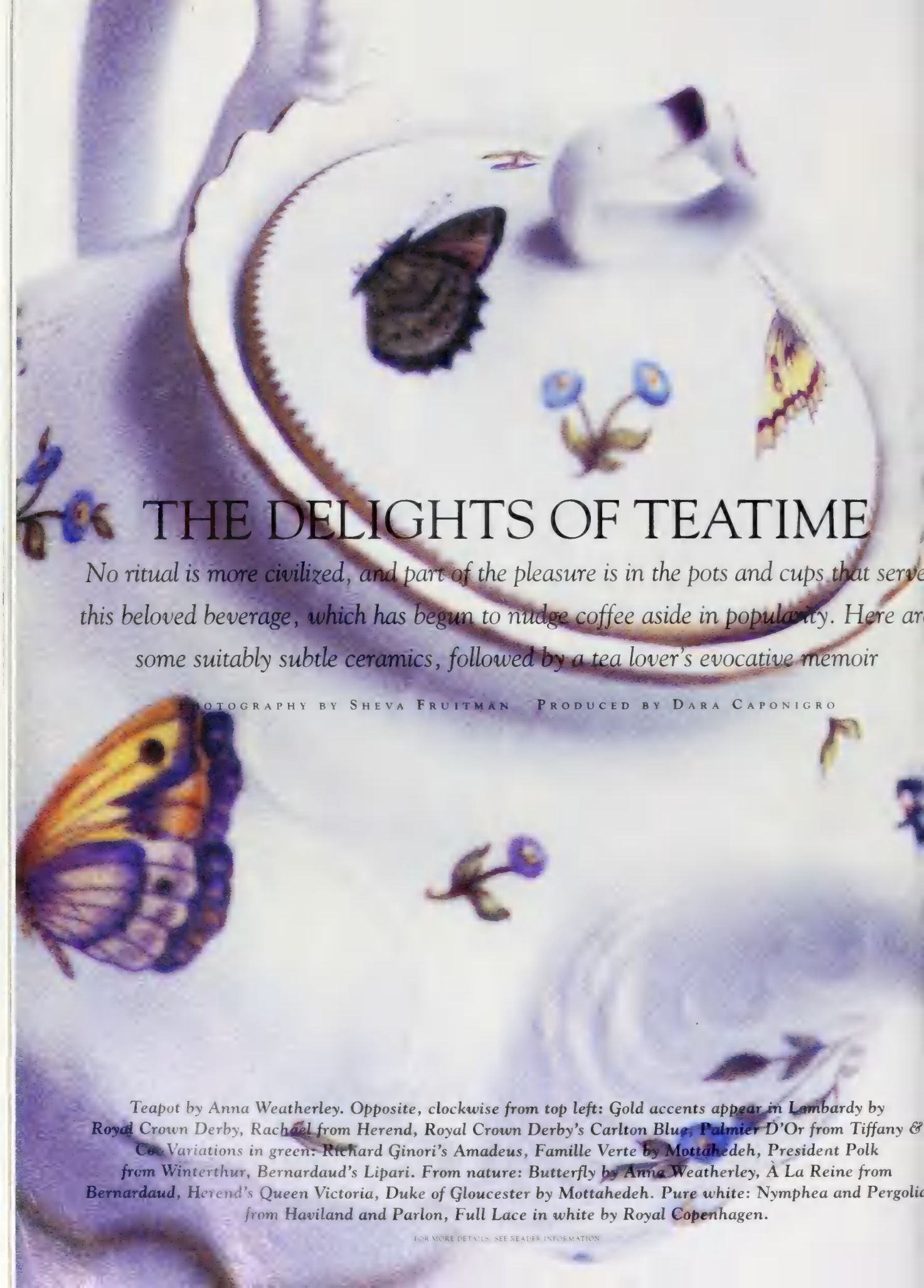
Turret windows (above) made the odd bed placement logical. Antique toiles play against a vanilla shell. Opposite, clockwise from top left: A niche with worktable is reflected in the upstairs hall. Displayed on a painted cabinet are prints, a sinuous cane handle, a Masai club. From the turret bathroom the distant horse pasture is seen. Bottles and jars perch on an old marble mantel shelf that rests on the bathroom radiator.











THE DELIGHTS OF TEATIME

No ritual is more civilized, and part of the pleasure is in the pots and cups that serve this beloved beverage, which has begun to nudge coffee aside in popularity. Here are some suitably subtle ceramics, followed by a tea lover's evocative memoir

PHOTOGRAPHY BY SHEVA FRUITMAN PRODUCED BY DARA CAPONIGRO

Teapot by Anna Weatherley. Opposite, clockwise from top left: Gold accents appear in Lambardy by Royal Crown Derby, Rachael from Herend, Royal Crown Derby's Carlton Blue, Palmier D'Or from Tiffany & Co. Variations in green: Richard Ginori's Amadeus, Famille Verte by Mottahedeh, President Polk from Winterthur, Bernardaud's Lipari. From nature: Butterfly by Anna Weatherley, À La Reine from Bernardaud, Herend's Queen Victoria, Duke of Gloucester by Mottahedeh. Pure white: Nymphea and Pergolia from Haviland and Parlon, Full Lace in white by Royal Copenhagen.

FOR MORE DETAILS, SEE READER INFORMATION



By Helen Gustafson

When I was a child and the world still seemed as sunny and secure as my family's big red house on the hill, we had tea every day except Sundays; and teatime remains fixed in my memory as a time of great happiness, since it was the hour when discipline was suspended, all admonishments were silenced, and I became, so to speak, a member of the wedding, a full-fledged person of the household.

We always had tea in the sunroom—an airy perch overlooking the sloping lawn on a well-trafficked corner of our genteel neighborhood in Saint Paul, Minnesota. It was a room crammed with good things. The sun poured through what seemed like hundreds of tiny windowpanes, drenching the piano, my Austrian grandmother Muttie's chocolate brown overstuffed chair, her creaky rocker left over from her parsonage days, pots and pots of ivy, paper-whites, narcissus, cacti, espaliered vines of all kinds, books and papers, baskets of knitting, the Chinese checkers set, my tiny red-robed Chinese doll—all these lovely things crammed in a room with a dazzling green plaid linoleum floor.

To have good tea, one must allow the agony of the leaves to take place. This refers to the writhing, swirling action of loose tea leaves immersed in boiling water

The friendly-looking, clinker-brick house was set high on a ridge overlooking the flats of Minneapolis and surrounded by sheltering elms and oaks. It had been overbuilt in 1931 by carpenters who needed work, and who therefore added every possible extra that could be dreamt of. The construction was tighter than code, the paneling was hand-carved, the cupboards and under-the-stairs closets and cubbyholes were numerous, and perfect for hide-and-seek. There were laundry chutes and maid's buttons (although there were never maids). The moment you stepped in the house you felt like you were in a serene and benign stronghold.

The wood paneling was warm and the conveniences were lavish, but the furnishings were almost excruciatingly plain. The floors were bare except for two dull-colored "Persian" rugs purchased at Montgomery Ward. The furniture-store color lithographs of sylvan scenes were the perfect partners for the simple Mission-style furniture my grandfather had made, and for the collection of hand-me-downs gleaned from Methodist parsonage life. Often the house seemed silent and dour, as well as solid and safe, but I sensed rightly that we were privileged. Our income, though small, was secure; we were an academic family, and faculty salaries were protected during the Depression. I felt a little bit like a princess living on top of the hill in her pretty red castle.

My father, J.W. Buchta, who we always called Daddy, was the chairman of the physics department at the University of Minnesota. Under his aegis the world's second atom-smasher was built, and discoveries were made that ushered in the atomic age. Suddenly, not long after World War II began, physicists from his department started leaving. At the first a series of farewell dinner parties, Professor J. Robert Oppe heimer, to my mother's ladylike but exasperated astonishmer announced imperiously, "I'll have an egg!" at the very la minute, just as the stuffed pork chops were being serve Mother could not conceive that anyone in Minnesota cou be an actual practicing vegetarian—let alone behave so rude to a hostess—but it happened all over again the next tim Oppenheimer sat down, and the next, and Mother was alwa caught off guard. The cream of the physics department was c to work on the Manhattan Project in Los Alamos, New Me ico; I thought they were all going to New York!

After school at teatime, the door to the sunroom wou be open, and light would spill into the long, dark back ha The sound of conversation beckoned over the soft click-clic of knitting needles, a perfect backdrop for gossip. Not scand or innuendo, of course—Mother's and Muttie's innately bea tiful manners would never encompass slander or bac biting—but friendly gossip. They were Mistresses of Cha Any neighbor was welcome to drop in for tea. No fuss. T appeared at exactly four o'clock. At 3:55, Mother wou scurry to the kitchen to the pale green Hoosier cabinet, gra the canisters (the Chinese black ones from a momentous tr to San Francisco), and quickly make tea. The teapot was sky-blue Lipton pot, a promotional giveaway made by th famous Hall China Company. (It's a collector's item today She warmed the pot by running the faucet, spooned in th tea, made sure the water had just come to a boil, and poure I hustled some of Muttie's cookies or some graham cracke with her homemade icing onto a plate, while Mother waite a moment or two and then stirred the tea in a graceful circ lar motion with a spoon.

Muttie was a steady baker. Store-bought cookies we hardly ever seen. For our sunroom teas, Muttie baked Mor vian ginger thins; she called them brown cookies. They we unevenly shaped and some were a little brown at the edge She baked them lightning fast: one bowl, and one cook sheet used again and again in quick succession (thus avoidi one more thing to wash afterwards). The point was to mak something to eat before the next household event swallowe up the time. The vanilla icing on the store-bought graha crackers was her neat compromise between commercial ar homemade: powdered sugar, warm milk, butter, and a dash vanilla—all unmeasured, stirred up in a trice, and delicio when eaten a minute afterwards, with the icing oozing o from all sides. And all who knew Muttie remember her b soft thick molasses cookies, always evoked with the sam phrase: "She batted them out!"

The tea and cookies joined a hodgepodge of cups ar saucers on a massive golden oak tea tray made by my gran

ner, along with a sugar bowl, a small pitcher of milk (my orite was a smiling jack-o'-lantern one, but if it wasn't an a juice glass would do), lemon slices, and a bowl for the os. Next Mother took a second pot—a Brown Betty–shaped ne-store one—warmed it, and put that on the tray, too. thing matched, all was serviceable; the rule for the teacups l cookie plates was no more than ten cents apiece at the ne store. It was homey and plain in the best way: Think of *le Women* and you've got it.

The sky-blue teapot dominated the tray. I still have it. It think, the most perfect teapot ever made. Every time I d it I marvel at its purity of line, so rounded and sweet, and ts blue color, so clean and sincere. No exaggerated handle oops out in an enlarged arc, no pink or gray decorations il the simplicity of its surface. It swings easily in the hand pours perfectly without ever being unwieldy or awkward. roadcasts a message of quiet confidence and strength. If it e a man, it would be a well-fed Norwegian ecumenical nister dressed in a perfectly fitting, crisp light-blue suit. You uld trust this man.

We never had a tea cozy until the fifties, when Muttie tted some in bright colors for friends and relations; our tea er lasted long enough to need one. The mismatched plates loved included an orange cookie plate with a fluted brown e (the molasses cookies looked awfully good on that) and a cy yellow one for the rare piece of Revival Cake, as Mother ed it (stale cake dipped in milk and quickly warmed in the n). This one was shaped like a pale yellow leaf with a ed pale red flower near the edge. This was a "downtown" te, for visiting firemen: not a dime-store plate or a castoff, a plate that had actually been bought in a glamorous artment store.

When the tray was jam-packed with everything, we ly *whisked* ourselves into the sunroom. The point was to it *on*, and never mind the fusses and frills. The tea tray ded on the piano bench, and the empty Brown Betty pot set teetering on the piano keys. When a few minutes had e by, the Lipton sky-blue pot's contents were poured into t second pot. "Now it's fit to drink," Mother would say. The would have steeped to the moment of its fullest flavor ore the process was stopped and it was decanted into the ond pot, in this way avoiding that brackish, bitter taste. w simple!

I realize now—after years of fooling around with tea iners and tea balls, tea mote spoons and little ingenious shlike things that fit into the teapot spout to filter out leaves—that *all* these devices, no matter how noble their ent, not only create a lot of little fusses, they rob the tea n essential process that brings out its full flavor. Many cate procedures and accoutrements can be delightful, but it is easy to get lost in the cuteness and particularity of it all.

To have good tea, one must allow *the agony of the leaves* to take place. This refers to the writhing, swirling action of loose tea leaves immersed in boiling water. (The leaves can look agonized and miserable, like autumn leaves in a storm, but they can also look dancing and fanciful; perhaps the coiner of this famous phrase was dyspeptic that day.) This term of the tea trade has been used for at least a century, but it is a wonder to me that it is not more popular. In any book on tea you will find it in the list of tea jargon—and what a phrase it is to play with! However, without this watery "agony" nothing happens to the leaf. The flavor of the leaf is released at the molecular level by the oxygen-filled, life-giving water. Our brains need oxygen, and so does tea. That's a good way to remember to use fresh-drawn water that has just come to a rolling boil. Now the well-known catch phrase, "Bring the pot to the kettle, not the kettle to the pot," begins to make sense. The instant the water is at the full rolling boil, *that* is the moment to pour. After a time, you will learn to recognize the correct sound and propel yourself across the kitchen to do a proper job.

After a little stir with a spoon to fully circulate the tea, you must let it steep for three to five minutes. (Darjeelings usually take a little more time than other teas to achieve their flavor.) Then, just as Mother did, pour the tea from one pot into another one, straining it with a sieve if you like, if you are offended by a few leaves. (I'm not; they are like crumbs on the cake plate, just part of the experience.)

The moment I remembered this two-pot method was when I found myself in a remote country house where there was no tea ball and no strainer, and I improvised a proper tea by simply pouring the three-and-a-half-minute steeped tea into another pot. It was a tiny little flash to the past, and I realized that I was making tea exactly the way Muttie and Mother had. It made me smile. It was so like them: practical, smart, not at all fussy. They both maintained a slickness and efficiency in their housekeeping. It was: "Use it up, wear it out,/Make it do, or do without." A threadbare parsonage can teach you that. But Mother's housekeeping deviated somewhat and grew into a kind of enlightened sloppiness, a sort of casual ease and dispatch. Her attitude of "Oh, well, we'll just do it this way" was a relief from the almost relentless Germanic schedule that Muttie kept. In Muttie's world, supper was on the table at precisely six o'clock every night, the hour that God had clearly intended.

After a stir with a spoon to circulate the tea, you must let it steep for three to five minutes. Then pour the tea from one pot to another, straining if you like

Basic and elementary as they were, those simple teas in the sunroom were among the best teatimes in my life. On some afternoons in early spring, I would enter the house, my head spinning: the sky was *too* blue, the budding branches too quivery, and the high-pitched *(Continued on page 109)*



A MOD, MOD WORLD

Two New Yorkers take classic mid-20th-century designs, combine them with chunks of color and



playful works of art and create a place they feel is more modern than today's furniture would allow

BY RHODA JAFFIN MURPHY PHOTOGRAPHY BY FERNANDO BENGOECHEA PRODUCED BY SARAH KALTMAN CANTOR

In the pattern-free living room, solid colors bring out the shapes of the chairs—including two in Lucite, circa 1960, and a Wilson armchair. On a 1960s dining table (above), a wooden snake wriggles by a Gustavsberg porcelain vase and a glass bowl from the fifties.

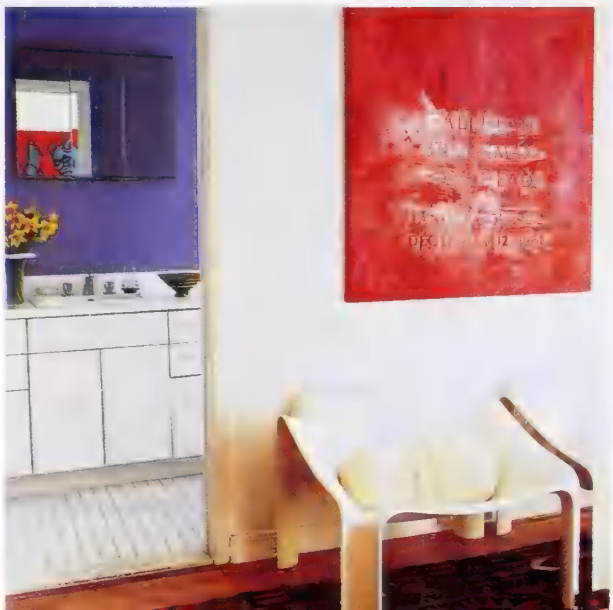
Designers shattered every furniture rule ever made. They molded plastic and steamed plywood into fantastic shapes and bent chrome into sharp angles. The fifties, sixties, and seventies were a heady time in the furniture world, and the two men who live in this downtown Manhattan apartment—one an artist and the other a collector—have never lost their affinity for it.

Here you can look through a pair of clear Lucite chairs in the living room and see the angular sofa on the other side, or eat breakfast in a strangely swoopy chair inspired by an *ant!* But there is nothing retro about this place. "These pieces look more modern to us than today's contemporary furniture," says one of the owners. With its eleven-foot ceilings and plain white walls, the 1,200-square-foot apartment provides a pristine backdrop for the shapely furniture and a collection of boldly colored modern art. Yet high style does not displace liveability here: Seating is comfortable, and for added warmth, blocks of color—a red area rug, a glimpse of a cobalt blue bathroom—break up the white expanses.

Despite the quality of the furnishings (several are in the design collection of the Museum of Modern Art), the collector-resident reveals their pedigree reluctantly, saying, "All we did was combine objects that we loved."









A Danish shag rug lends textural contrast to Arne Jacobsen's sleek Ant chairs and a dining table believed to be by Verner Panton (opposite, top). The barstools are whimsical fifties pieces. Nearby, a cylindrical 1960s plastic table opens in horizontal layers to become a compact bar (opposite, below left). A pair of Pierre Paulin's 1963 chairs cradle the sitter (opposite, below right). Color in the bedroom (this page) comes from a deep maroon chair by Eero Saarinen, as well as from contemporary paintings by Scott Covert and James Reich, whose Blue Satyrs *hangs over the all-white bed.*

FOR MORE DETAILS, SEE READER INFORMATION



A JOURNEY WITH SURPRISES

Out of a patch of lawn, a steep bluff, and a dumping ground, an antiquarian builds himself a ravishing garden

PHOTOGRAPHY BY RICHARD FELBER
PRODUCED BY KAAREN PARKER GRAY

The little town of West Cornwall, Connecticut, has a rushing river, a covered bridge, and a choice collection of 19th-century houses. In one of these, just off the main street, Michael Trapp runs an antiques shop filled with Continental objects, but he is known above all for the kind of architectural fragments and garden ornaments that have helped turn the land behind his house into the swooningly romantic outdoor rooms you see in these pages.

Trapp lives above the shop and in this garden, a collection of separate spaces designed to unfold one after another as you move through them. The words of the gardening poet Stanley Kunitz, that a garden should be "a journey with surprises," could have been written for Michael Trapp.

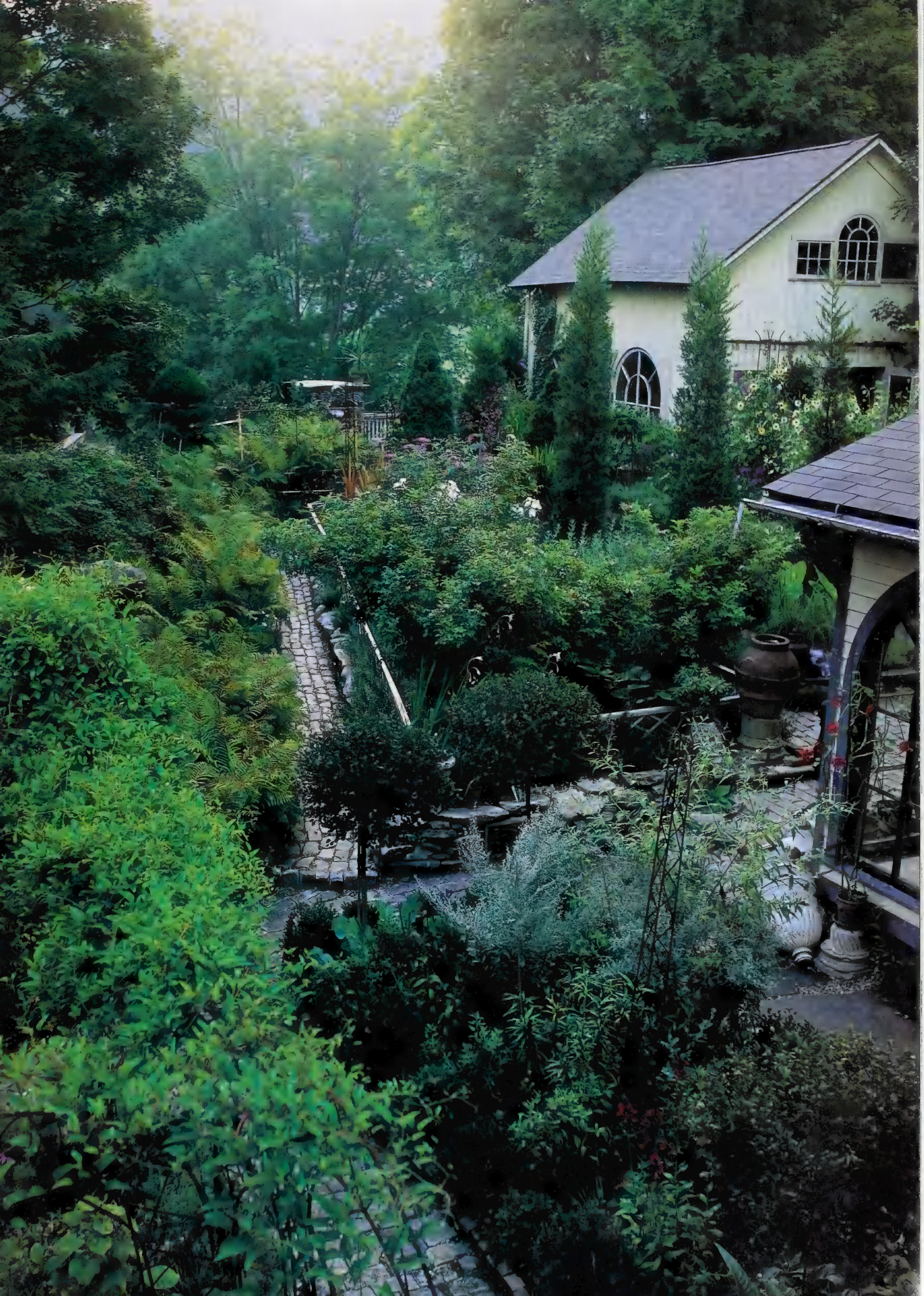
The site is one a professional landscaper might flee from: a bluff above the Housatonic River where a small flat area off the back of the house (previously a lawn) leads to a perilous drop. What is now the lower garden used to be thought of solely as a convenient place to dump building materials and other debris.

But look at it now—only five years after Trapp took the challenge! His friend and neighbor, the interior designer Bunny Williams, says, "When you step into Michael's garden you can't believe you are in Connecticut. It's not Italy exactly, not England exactly, not northern France exactly. But you know Michael has kept his eyes open in all those places."

Visitors enter the garden from the back of the house, where the former patch of lawn is now an allée of junipers flanking a reflecting pond. Cobblestone paths stretch invitingly to other, unseen garden areas. Trapp himself built the paths and a seating terrace, constructed the handsome balustered staircase from the house to the developing lower garden, is himself building the retaining walls that will terrace the steep area. And he continues to search the world for old and even ancient statuary, building fragments, and artifacts to live with as well as to sell.



The garden's main axis is seen from the house with a corner of the kitchen in foreground. Trapp transformed the garden house in the distance, once a garage, into a space for entertaining downstairs, guest housing above.



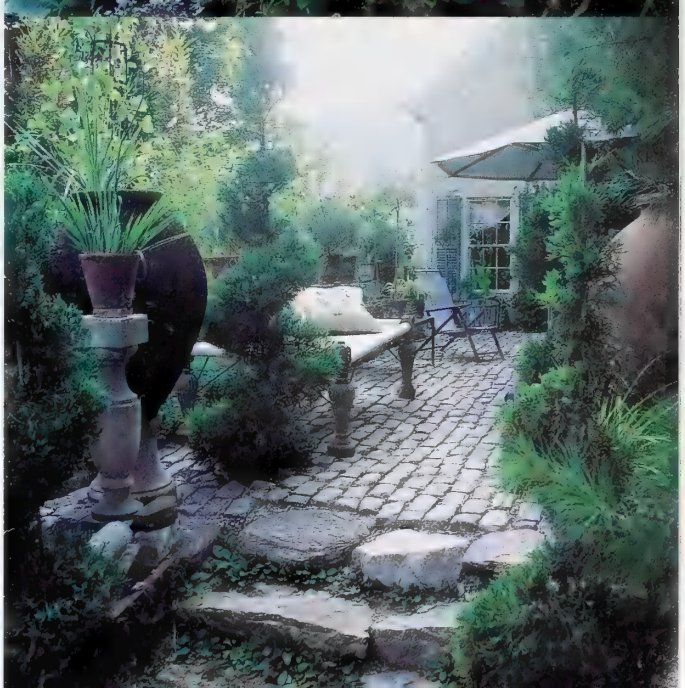




Set between two flower beds (left), a rectangular reflecting pool is also flanked by Chinese junipers. At the far end of this pool a classical stone fountain splashes; a pair of huge iron finials and a Florentine lead mask stand on the low wall at the other end. Elephant's-ears (Caladium), ornamental chives, and thyme flourish here. Right, top: Michael Trapp excavated the garden house floor three feet deeper to accommodate two tall windows that were once part of the state capitol of Rhode Island and to gain height for the 19th-century French chandelier. The rushing Housatonic River can be seen and heard from this garden house, in which parties are given and guests are quartered. Right, center: More of the Rhode Island windows line the walls of Trapp's kitchen, the usual entry point for visitors to the garden. A broken marble urn from an estate on the Hudson River lies along the path. Right, bottom: Trapp set the stone steps that lead from the house to the garden house and also laid the recycled-cobblestone terrace where an Indian charpoy (daybed) invites napping.







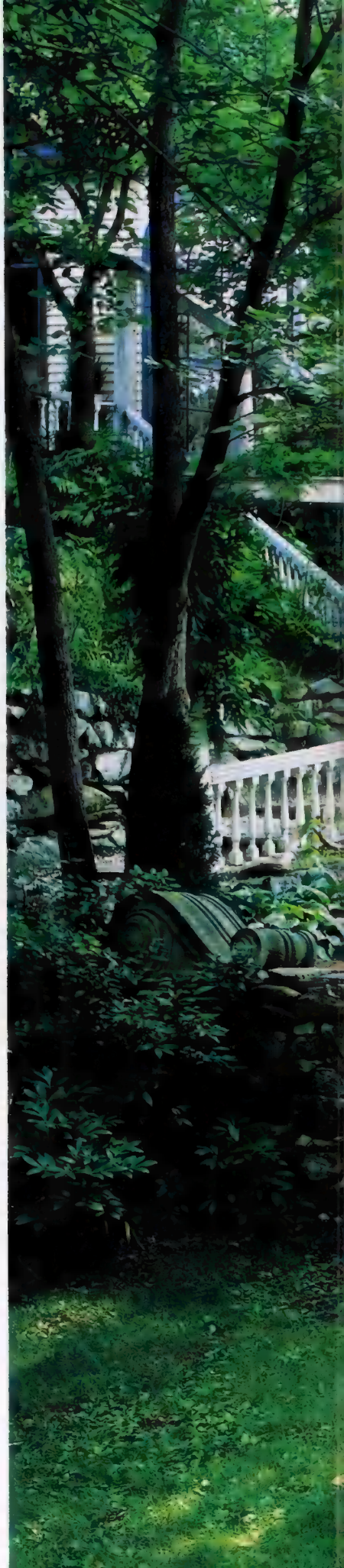






Down the bluff and into the lower garden (right) go the steps and landings Michael Trapp installed using old columns from Cincinnati and railings from St. Paul, Minnesota. (A midwesterner originally, Trapp finds good foraging there for discarded but usable building parts.) In this lower garden, local stones enclose a pool and a bed of shade plants. Four lime-washed 19th-century Cretan oil jars punctuate this area, which leads to the only patch of grass on the property—big enough for croquet. Top left: One of two long flower beds is edged by a piece of stone facade with volutes from an 18th-century Venetian building. Growing here is a Nepeta hedge, Rosa rugosa, *and a white hydrangea. Center left: Terra-cotta pots are lined up on recycled stone balusters. Spilling out of the pots are silver-leafed santolina, black salvia, rosemary. Plants grow exceedingly tall in the rich soil and damp riverside air. Below left: Huge oil jars are Spanish. The entrance to the garden from the house is through two shutters from a 19th-century church in Massachusetts.*

FOR MORE DETAILS
SEE READER INFORMATION







YOUR PERSONAL HAVEN

Some rooms have to dress for public appearances, but not a bedroom. Meant for you (or you two) alone, this space can express your true self without a thought for convention. Who says the ceiling may not be green, that a bed cannot have arms? Consider this your private pied-à-terre. Make it traditional, exotic, sensually austere. Here are eight of the most engaging bedrooms from showhouses around the country with one glorious factor in common: uniqueness

BY DYLAN LANDIS



Yes, those are sprinting chickens screen-printed on the cotton sateen bedspread (opposite). But if Jeanne-Aelia Desparmet-Hart could afford such wit, it is because her room at the French Designer Showhouse in New York, benefiting the American Hospital of Paris, had such rigor. Its walls left alone, the room was underlined by a severe 1940s desk and by a rug, a sunburst of summer-hat straw. "Angling the bed softened everything—the simplicity of modernism without the hardness," the designer says.

Even without giraffe-print pillows, Debra Blair's bedroom (above), designed for the A Mansion in May showhouse for the Morristown Memorial Hospital in New Jersey, had the languor of a safari retreat. Blair created the contrasts—heat, generated by sunlight on persimmon walls, and breeziness, fanned by batiste and a ceiling of pale azure. Furnishings were scaled up but pared down: an open iron bed, the uncushioned planter's chaise. "A room can have heft," says Blair, "without going overboard on detail."

JEFF McNAMARA (LE); TOM McWILLIAM (RI

Sister Parish would have loved the banter between the snake-trail quilt, all swirls and swoops, and the wallpaper, sweetly sprigged (above); Albert Hadley's restraint influenced the furnishings. And Brian Murphy, at 33 one of the new generation of Parish-Hadley Associates, merged these viewpoints at the Rogers Memorial Library Show House in Southampton, New York, on his own youthful terms: He began with a 1950s round rug, wriggling with marine life. "If you edit down everything else," says Murphy, pointing out the tailored white sofa and chaste cafe curtains, "you can mix a lot of patterns. It makes a room look young."



Presented with an eight-foot-high box of a room (right) at the St. Peter's Church Designer Showhouse II in Lewes, Delaware, Mark Showell promoted the bed from furniture to architecture: He affixed its canopy to the ceiling, creating four pillars of dotted Swiss that sluice, Niagara-like, to the floor. A swag of leafy chintz—its print a counterweight to the splendid froth of a bed—elevates the windows. "Height," explains Showell, "implies grandeur."



Applying black tracery to a cream-colored room (left), David H. Mitchell thought like a calligrapher. At the National Symphony Showhouse in Washington, D.C., he deployed fine dark lines to single out his silk curtains; black brings out the reedy frame of a 19th-century English officer's bed. In this muted room, an orchestra of texture sounds: raffia, paper, mother of pearl. The ceiling, improbably, is an atmospheric celery-green. "It gives the room a lift," says Mitchell.

"A quiet palette needs sparkle or it drowns," says Carolyn Guttilla. In her gray-green-colored room at the Kips Bay Boys & Girls Club Decorator Show House in New York last year (below), she kindled a gleam with an 18th-century French screen—and with her grand folly, a twig and log bed completely gold-leafed. "I brought in just smudges of color, like the aubergine velvet on the dressing table," Guttilla says. "It was quiet and lush, a perfect foil for the gilt." Curtains broke high, adding a touch of Regency grace.

AVID MITCHELL (1) RICHARD FELBER (1)





Though she swagged the windows with tea-party daintiness, Janie Petkus held down the femininity quotient of her guest room (above) at last year's Lake Forest Center of the Infant Welfare Society Showcase House in Illinois. To embolden the scale, she painted taupe diamonds across the floor; for air space, she papered the walls in a breathy apple green. Even the new floral curtains bore a vintage, almost subdued coloration: dusty aubergine, muted chartreuse, a slightly veiled cerise. "Restraint keeps it pretty," says Petkus, "but not fussy."

Absolute neutrality: This is the standard to which Scott Salvator holds guest bedrooms, sanctuaries to an ever-changing cast. But note the quiet indulgences (opposite). At the Kips Bay show house, Salvator and Michael Zabriskie swathed walls in a neoclassical linen print, a delicacy in shrimp-pink and taupe—"peaceful colors," says Salvator, "not feminine." They also made chaise longues of the Chippendale-style beds by adding upholstered arms. Windowlike mirror behind the beds, and a trompe l'oeil tented ceiling, let the room breathe.





STEEL SANCTUARY



Inspired by a barn, and echoing another ancient form—a basilica—this California house integrating business and family life is utterly logical, yet the interior space mysteriously lifts to the light as in a church

By Christine Pittel
Photography by Alan Weintraub
Produced by
Jody Thompson-Kennedy

A twelve-inch clerestory breaks the line of the gabled roof and lets in the light (top). Traditional dairy barns in the area have a similar horizontal gap, open to the air. When all the other windows, with their square grids, are covered by sliding barn-style doors the house, sheathed in vertical cedar siding, resembles a barn. Above: The view from the master bedroom deck. Opposite: One of the visual strengths of the house is the system of exposed steel trusses, seen here in the living area. Roger Fleck designed the sandblasted glass dining table and steel torchère. Above the glass doors, stereo speakers contain uplights.





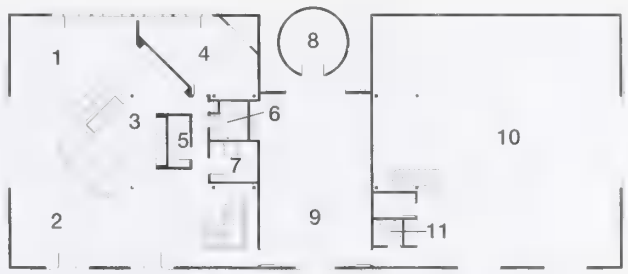
oger and Catherine Fleck were ready for change. Their two children were grown. fter 25 years of building trade show exibits in San Francisco for everyone from tephen Jobs to Hewlett-Packard—Roger esigned; Catherine kept the books—they old their business and bought an untouched arcel of land in Marin County, where cows unge against grassy hills smooth and green felt. After thirteen years spent living on a ilboat docked in Sausalito, they decided it as time to build a serious house. And of ourse there would have to be some sort of orkshop for Roger nearby.

When they were still sketching ideas n napkins, they took a drive on the Point eyes peninsula and spotted an old barn. "I id, 'There it is,'" remembers Roger. "It was pristine, simple structure, just a long building with a gable in the middle. The look was o strong, I thought, why are we fooling round with multiple buildings when we can ut it all under one roof—the house in one nd and the shop in the other." Since the esign was "kind of like a hot dog," in his ords, it could run any length.

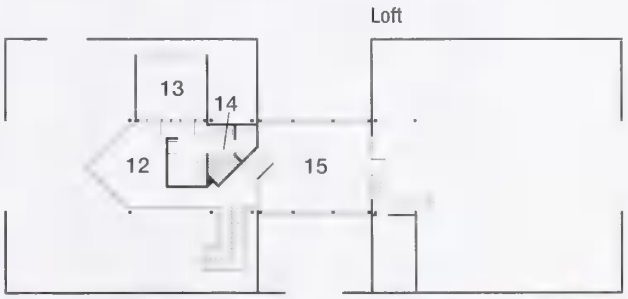
Architectural designer Jonathan Livgston helped them decide that 120 by 50 et worked best, divided into three zones: 500 square feet for the living area, 2,500 quare feet for the shop, and 1,000 square feet r the garage and storage area in between. second-story loft cantilevered under the 6-foot ceiling holds a master bedroom, ath, and design studio/office, which brings he grand total to 6,600 square feet—quite a hange from a 42-foot sailboat.

But to build the kind of heavy timber ructure that had inspired them would be efficient today. Big wood is hard to find, and odes require steel reinforcing in a building is size that would make a traditional post-

1. Living area
2. Dining area
3. Kitchen
4. Guest bedroom
5. Pantry
6. Bath
7. Laundry
8. Darkroom
9. Garage
10. Shop
11. Bath
12. Master bedroom
13. Deck
14. Bath
15. Design studio/ office



Ground Floor



Loft







Setting the floorboards and furniture on diagonal (opposite) energizes the 50-by-50-foot-square living area. Clockwise from enter left: A poured-concrete floor defines the kitchen area with cabinets that Roger built in the shop. It's an old design trick to do something that breaks the theme, o Roger threw in an occasional curve, like this console. Scrap from the corrugated roof was used as a form liner to create the ncrete retaining walls outdoors and a smaller version screens this kitchen counter.



You can stand in the loft office (opposite) and follow the trusses to both ends of this thrilling space. Since the house is built on an eight-foot module with repetitive parts, the steel fabrication was relatively economical. Left: The square grid appears in the toilet compartment door as well as in the bathroom porcelain tiles. Below: The master bedroom juts out over the living area like a prow. Bottom: Stairs lead down from the glass-walled office to the shop, where a roll-up firehouse door allows Fleck to build big.

FOR MORE DETAILS, SEE READER INFORMATION





and-beam structure look clunky. "So to keep it simple we built the whole thing out of steel," says Livingston, crediting the idea to Roger, who had often worked with that material.

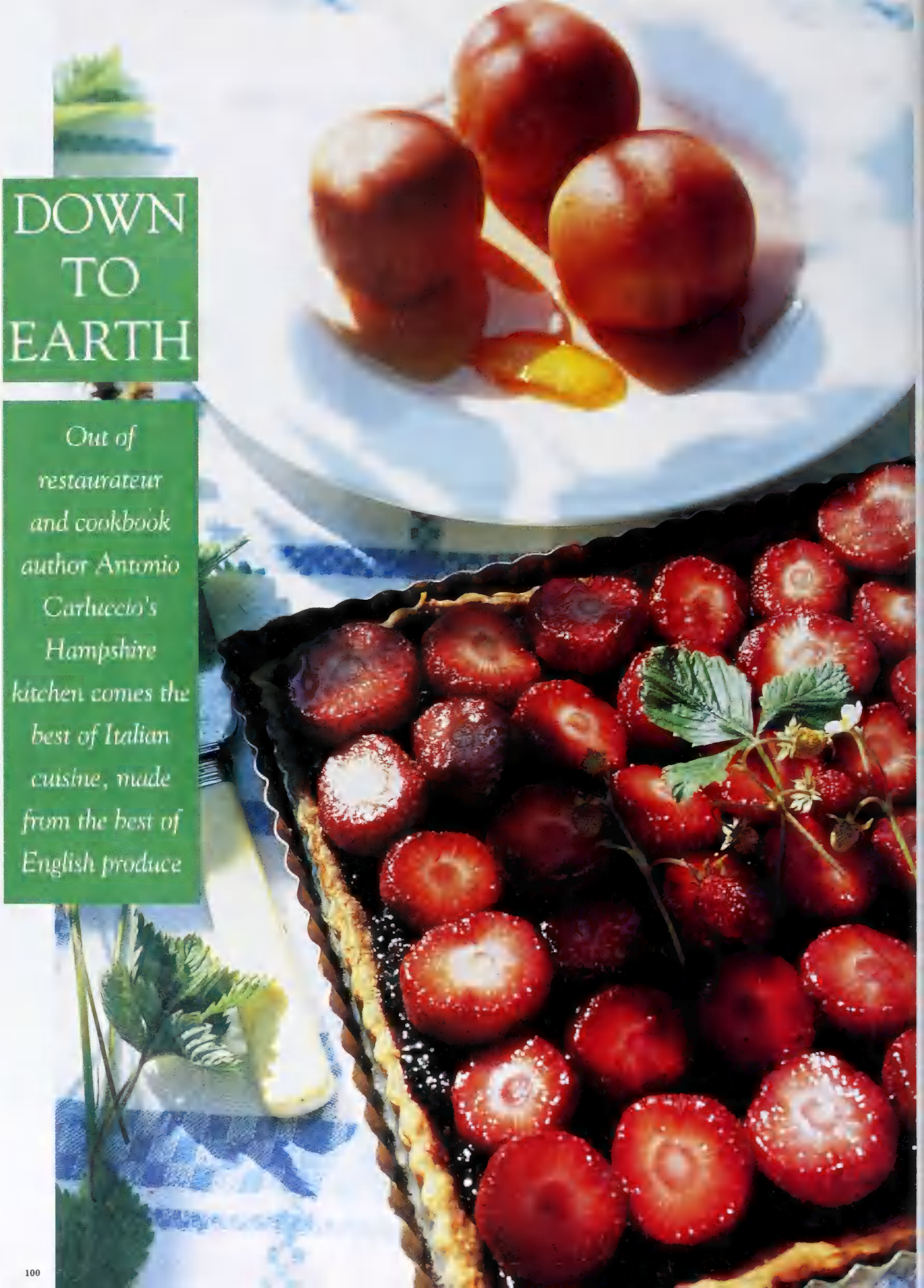
The overhead trusses are one-third thicker than necessary because Roger wanted that visual mass. "This is way overbuilt," he admits, as Catherine lets out a laugh. "You could drive a cement truck across the roof." The steel components were delivered and assembled like an Erector set. Everyone held their breath when the huge crane lifted the final end-wall, but it smacked right on to the rest of the frame with every bolt and hole aligned perfectly.

In the heart of dairy country, this high-tech house inspired by a barn holds one more surprise. From the side, with clerestory windows lifting the peak of the roof, it echoes yet another plain and archetypal form—the basilica—and inside, offers a basilica's strength and serenity.

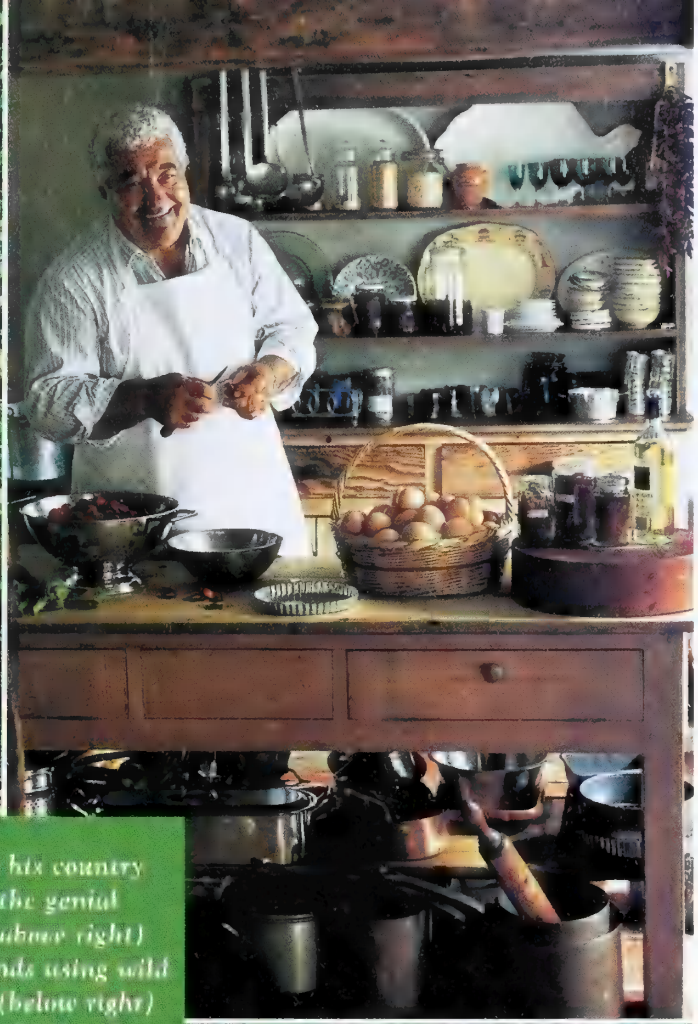


DOWN TO EARTH

Out of restaurateur and cookbook author Antonio Carluccio's Hampshire kitchen comes the best of Italian cuisine, made from the best of English produce







At home in his country kitchen, the genial Carluccio (above right) cooks for friends using wild mushrooms (below right) and ruby chard and baby vegetables (above and below left). Opposite: A strawberry tart and peaches poached in wine.







By Jane Ellis
Photography by
Alexandre Bailhache
Produced by Carolyn
Englefield



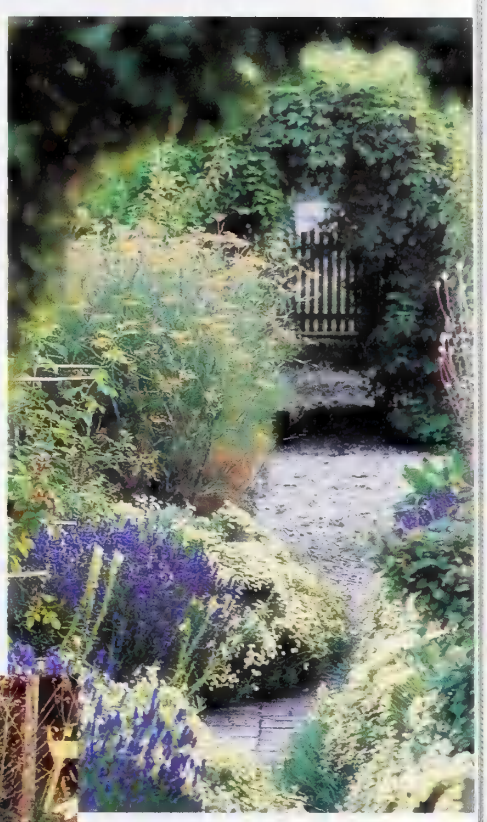
In work and in play, Antonio and Priscilla Carluccio live in serendipitous collaboration. In London the couple are immersed in their Neal Street Restaurant and Carluccio's, a food shop next door that sells truffles, wild mushrooms, and other delicacies imported from Antonio's native Italy. Their weekends are spent at a 16th-century thatched cottage in the Hampshire countryside, where Priscilla, who is the sister of Sir Terence Conran of Habitat fame, tends the garden and Antonio presides over the kitchen.

Possessing a lot of the charm and some of the girth of the late James Beard, Antonio appears frequently on British television. His first series, *Italian Feast,* is about to air on the BBC and is destined for American television next year. "The sophistication of Italian cooking lies in the very simple preparation of a few ingredients, resulting in wonderful tastes and flavors," says Antonio, whose wife's garden, designed by Dan Pearson, yields a wealth of vegetables and fruits to work with. Artichokes, a mainstay of Italian cuisine, are not common in British gardens but are grown with abandon here, as are fennel from Florentine seeds and a potent variety of basil from Ligurian seeds. A pumpkin patch produces squash for the ravioli that is a specialty of Emilia-Romagna. English favorites—alpine strawberries, gooseberries, and red and white currants—have a place too. Bay trees punctuate raised beds of oregano and thyme. Rugosa roses provide splashes of brilliant color and their petals are used to make a fragrant syrup.

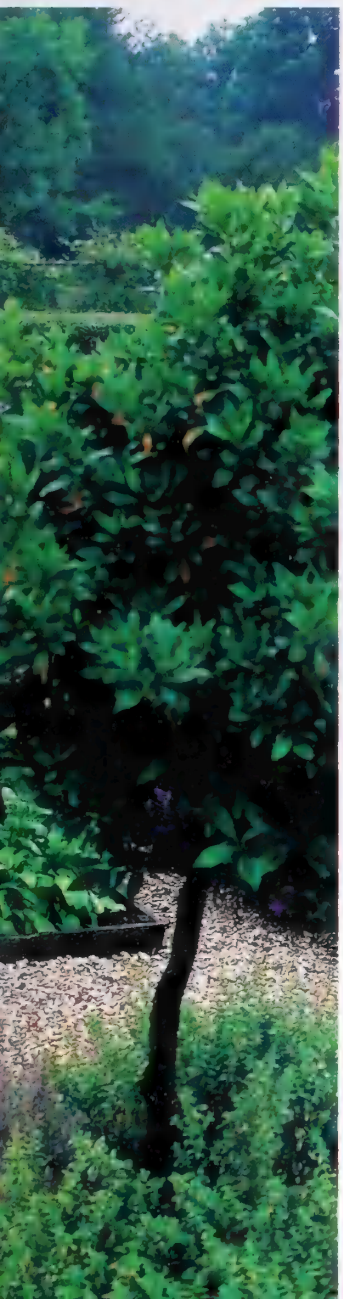
The Carluccios love to share the bounty—with just a few friends at a time. "A swarm of guests, glasses in hand talking about the weather is not our style," says Antonio, who prefers groups of no



Priscilla Carluccio, with Antonio (opposite), in the garden enclosed by clipped hawthorn hedges. Clockwise from far left: Gravel paths separate the beds. Chives and rosemary overflow their beds. Lavender and santolina line the path. Dining alfresco. Borage flowers are both decorative and edible. Bay trees in herb beds.









more than ten. "For us good conversation is as important as the food, sharing jokes and sometimes having a good row." Friends will be greeted with an aperitif such as *prosecco*, a sparkling wine from the Veneto, perhaps with a dash of homemade rose syrup to turn it into a Kir. The cooking takes place right then and there with guests chatting in the kitchen as Antonio turns out a simple feast of just three courses. "Concentrate on two or three things that are very good," he believes. "There's no need for a multitude of complicated courses."

For the starter, Antonio often serves eggs—sometimes scrambled with Parmesan cheese and parsley and served with *mosciame*, air-dried tuna, or in autumn baked with a topping of shaved white truffles. A pasta course is de rigueur, and ravioli enveloping a mélange of wild mushrooms is a favorite. If the meal is light he might serve something creamy like *tiramisu* or *pannacotta* for dessert. After a more substantial meal he prefers fruit desserts—a tart made with strawberries from the garden, or peaches, luscious and ripe, poached in Soave and served with soft Amarétti (macaroons). On balmy days everyone dines at a trestle table under apple trees with a backdrop of vibrant purple clematis. The hosts pour wines that come from the same area as the food, whether it is the Piedmont, Tuscany, the Veneto, or Sicily—regional wine with regional food, just as they do in Italy. It's an authentic taste of Italy in an idyllic English setting.



Simply sublime (clockwise from top left): The aroma is heady when fennel-flavored trout is unwrapped from its baking foil; stuffed artichokes; grissini, focaccia, and braided bread; ravioli with a mushroom ragout (above) and pasta with pesto.



Fluffy scrambled eggs, their flavor enhanced with Parmesan cheese and parsley, are served with mosciame di tonno, *the thinly sliced air-dried tuna that is a Sicilian delicacy.*

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AIR-DRIED FILLET OF TUNA WITH SCRAMBLED EGGS

- 8 large eggs
- ½ cup freshly grated Parmigiano Reggiano cheese
- ¼ cup finely chopped parsley, plus 4 whole sprigs for garnish
- Salt and freshly ground black pepper
- 4 tablespoons olive oil
- 4 teaspoons unsalted butter
- ¼ pound very finely sliced air-dried fillet of tuna (available at specialty food shops)

Beat the eggs in a bowl until light in color nd mix in cheese, parsley, salt and pepper taste.

Heat olive oil and butter in a heavy edium-sized skillet over low heat. When e butter has melted, pour the egg mixture to the pan and gently stir with a wooden oon until eggs are fluffy and moist.

Place eggs and the air-dried tuna on a arm serving platter and garnish with pars-y. Serve immediately. Serves 4.

STUFFED BABY ARTICHOKES

- 12 baby artichokes, stems and tough outer leaves removed
- Juice of 1 lemon
- 1⅓ cups stale white breadcrumbs
- ½ cup plus 2 tablespoons milk
- 1 tablespoon finely chopped fresh Italian parsley
- ¼ garlic clove, peeled and crushed
- 1 tablespoon freshly grated Parmigiano Reggiano cheese
- ½ tablespoon capers, drained
- Large pinch of sea salt
- Large pinch of freshly ground black pepper
- Extra-virgin olive oil

Cut the top third off each artichoke, and ollow out the center. Place trimmed arti-okes in a bowl of water and lemon juice.

Soak breadcrumbs and milk in a bowl. queeze breadcrumbs dry. Discard milk. ace breadcrumbs, parsley, garlic, cheese, apers, salt and pepper in a bowl and mix ell. Fill the artichoke hollows with the readcrumb mixture and press down firmly ith the back of a spoon.

Choose a heavy-based pan that will hold e stuffed artichokes tightly. Fill the bottom the pan with ½ inch of olive oil. Place tichokes close together and upright in the an. Drizzle olive oil on top of artichokes. our in enough water to come ¾ of an inch up the sides of the artichokes. Cover pan and simmer for about 20 to 30 minutes or until a knife pierces the artichokes easily. Transfer artichokes to a serving platter with a slotted spoon. Serve warm. Serves 4.

TROFIE WITH PESTO SAUCE

- 4 cloves garlic, peeled
- 50 fresh basil leaves, washed and dried
- 1 tablespoon coarse sea salt
- 4 tablespoons pine nuts
- ½ cup freshly grated Parmigiano Reggiano cheese
- Ligurian virgin olive oil
- 1 pound *trofie*, an unevenly cut twisted-shape pasta, or *tagliolini*

Place garlic, 40 basil leaves, salt, and pine nuts in a mortar. Crush all ingredients with a pestle. Gradually mix in cheese to form a paste. Slowly incorporate enough olive oil to produce a smooth sauce. Set aside.

Cook pasta according to package directions. Drain the pasta, transfer to a heated bowl, and toss with the pesto sauce. Garnish with remaining basil leaves and serve immediately. Serves 4.

RAVIOLI WITH MUSHROOM SAUCE

- ¼ ounce dried porcini
- 4 tablespoons unsalted butter
- 1 small onion, finely chopped
- ¾ pound mixed fresh wild mushrooms, cleaned and thinly sliced
- 1 tablespoon finely chopped Italian parsley
- 2 tablespoons ground almonds
- 6 tablespoons milk
- Sea salt and freshly ground black pepper to taste
- 8 flat sheets fresh pasta, measuring approximately 6 inches square, or 16 dried lasagna strips, measuring approximately 3-inches-by-6-inches

Soak the dried porcini in ½ cup water for 15 minutes. Squeeze porcini dry. Strain liquid and reserve.

Melt the butter in a heavy saucepan over low heat and sauté onions for 5 minutes or until translucent. Add the soaked dried and fresh mushrooms to the pan and sauté, stirring constantly, for 2 minutes. Stir in the reserved liquid, parsley, almonds, milk, salt and pepper to taste. Cook the sauce slowly, continuing to stir until thickened, about 10 minutes.

Cook pasta according to package directions. Drain and pat dry with kitchen towels.

To serve: On 4 warmed plates, place 1 pasta square. If using dried pasta, place 2 strips pasta slightly overlapping on plate. Evenly divide mushrooms and most of the sauce and place on the pasta squares. Top mushroom mixture with the remaining pasta squares. Fold back the corners of the top square of pasta to expose the filling and evenly divide the remaining sauce. Serve immediately. Serves 4.

TROUT IN A BAG

- Olive oil
- ½ cup finely chopped fennel
- 8 thinly sliced pieces of lemon
- 1 3-pound trout, cleaned, gutted and scaled
- Salt and freshly ground black pepper to taste
- 4 large sprigs of parsley
- 4 tablespoons unsalted butter

Cut a sheet of heavy-duty aluminum foil about 4 inches longer than the trout. Brush the foil with olive oil. Place the chopped fennel and 2 lemon slices in the center of the foil. Season the fish with salt and pepper to taste, and place on the bed of fennel and lemon. Place 2 lemon slices and parsley sprigs inside the fish. Top the fish with the remaining lemon slices and dot with butter.

Seal the foil together at the top and at the ends, making a tent. The top of the fish should not touch the foil. Place the foil-wrapped fish on a baking sheet, and bake in a preheated 400°F oven for 40 minutes. Serve on a long platter, opening the fish parcel at the table. Serves 3 to 4.

STRAWBERRY TART

For dough:

- 2¼ cups all-purpose flour
- ¼ cup sugar
- Pinch of salt
- ½ cup cold unsalted butter, cut into small pieces
- 4 tablespoons cold dry sherry

For strawberries:

- 1 tablespoon powdered gelatin
- 6 cups fresh strawberries, washed, well drained, and hulled
- Juice of 1 lemon
- ⅔ cup sugar

Prepare dough: Sift dry ingredients into a bowl. Add the butter and quickly mix together with your fingertips until the mixture resembles coarse meal. Gradually add sherry, one tablespoon at *(Continued on page 110)*

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(Continued from page 77)



odor of the hyacinths and paper-whites exactly matched the overstimulation I had carried home from school. The accumulated tension of spring made me long to fall into the brown chair, clutching my cup of tea. Within minutes I was calmed; the gentle conversation, the milky tea, and the bit of carbohydrate all did their work. This calming effect remains one of the mysteries and delights of tea.

The tea I drank as a schoolgirl was "cambric tea": a lot of milk with a splash of tea and a spoonful of sugar or honey. It is called cambric tea because it is creamy white, the color of cambric (pronounced CAME-brick), the thin linen fabric that Victorian children's clothes were made of.

The actual brand of tea was usually Lipton's, of course, although we had other teas from time to time when Mother had been all the way downtown to get "something different." This meant Chinese tea from the one and only Chinese restaurant in town (The Nankin), or Ty-Phoo, or Swee-Touch-Nee ("The Aristocrat of Teas"), in its red and gold treasure chest. When there was only a little of each left in its canister, she would mix them all together in one. "Today we'll just do a Duke's Mixture," she would say, "It's always the best anyway." All the teas tasted pretty much the same to me, except for the Chinese one, which smelled exactly like everything else imported from China in those days—little dolls and fans, paper umbrellas and lanterns. It was probably an inferior jasmine.

Teas called "Duke's Mixtures" are still being offered everywhere. The story behind the name is that the lazy butler of King George V (the boring king, who died in 1936) is supposed to have served a blend of the teas he had swept up off the floor after accidentally knocking over several containers of tea in the royal pantry. The sovereign declared it to be the best tea he had ever drunk, and said that henceforth he would have no >

other. The butler had this impromptu blend duplicated by a tea blender, but the self-effacing king is said to have refused to allow it to bear his name, and it came to be named instead after an imaginary duke. The recipe remained a secret, as it does for many blends.

What is *not* a secret is how to make a pot of tea correctly with loose tea leaves, although to listen to some timid tea-baggers you would think it is the most difficult and mysterious thing in the world. Here are Mrs. Beeton's lucid instructions from her *Book of Household Management* (1859):

There is very little art in making good tea; if the water is boiling, and there is no sparing of the fragrant leaf, the beverage will almost invariably be good. The old-fashioned plan of allowing a teaspoonful to each person, and one over, is still practiced. Warm the teapot with boiling water; let it remain for two or three minutes for the vessel to become thoroughly hot, then pour it away. Put in the tea, pour in ½ to ¾ pint of *boiling water*, close the lid, and let it stand for the tea to draw from 5 to 10 minutes; then fill up the pot with water. The tea will be quite spoiled unless made with water that is actually *boiling*, as the leaves will not open, and the flavour not be extracted from them; the beverage will consequently be colourless and tasteless—in fact, nothing but tepid water.

Instead of steeping the tea leaves in less than a pint of water and filling up the pot afterwards, I simply pour in all the water at once: one teaspoonful of tea per cup of water. In my experience, most teas have yielded their full flavor after just three to five minutes of steeping, not five to ten. ■

Helen Gustafson is the tea buyer for Chez Panisse, a restaurant in Berkeley, California, and writes extensively on the subject. The Agony of the Leaves, *from which this excerpt is taken, is her new book. She is also the author of two cookbooks,* Dinner's Ready, Mom *and* The Reluctant Cook.

MOLASSES COOKIES

This recipe calls for unspecified spices. I use cinnamon and cloves because that is what most molasses cookie recipes call for. These cookies do not taste sensational until two or three days after baking, when their full flavor and soft, chewy texture have developed. They are more than excellent with cold milk—or milky tea.

¾ cup unsalted butter, room temperature
1 cup sugar
1 egg
¼ cup dark molasses
2 cups all-purpose flour
½ teaspoon salt
1 teaspoon ground cinnamon
¼ to ½ teaspoon ground cloves
Sugar

In a large bowl, cream together the butter and sugar until very smooth. Make a well in the center, break the egg into it, beat until frothy, and then stir into the butter and sugar. Add the molasses, and mix thoroughly.

In another bowl, combine the flour, salt, and spices, mixing well. Add the dry ingredients to the molasses mixture and stir until well blended. If you can, chill it in the refrigerator for a few hours, or slip the bowl into the freezer, uncovered, for half an hour.

Preheat the oven to 375°F. Lightly grease a baking sheet. Take the bowl of dough out of the refrigerator and with a teaspoon, dig out spoon-size balls about an inch in diameter. Roll the balls in a saucer filled with sugar and put them about two inches apart on the baking sheet.

Bake for about 8 to 10 minutes. When done, cool them on a cake rack or a large plate. Store in a cookie jar or tin. Makes about 30 cookies.

Entertaining

(Continued from page 107)

a time, into flour mixture, and gently mix with your hands until dough just comes together. Press dough into a ball, cover in plastic wrap, and refrigerate for at least 1 hour.

Prepare strawberries: Sprinkle gelatin over ¼ cup cold water and let soften for 5 minutes.

Slice 2 cups strawberries and place in a saucepan with 2 tablespoons lemon juice, sugar and ½ cup water. Bring the mixture to a boil. Lower heat to simmer and slowly cook, stirring constantly, for about 10 minutes or until mixture is slightly syrupy. Remove mixture from heat. Add gelatin mixture and stir until completely dissolved. Set aside.

Slice the tips of the remaining strawberries, sprinkle the cut side with the remaining lemon juice and set aside.

Prepare tart: Roll out the dough on a lightly floured surface into a 10-inch square or 10-inch round. Place dough in a 9-inch-square tart pan or 9-inch-round tart pan with a removable bottom. Prick the bottom of the dough all over with a fork. Refrigerate dough for at least 1 hour. Bake in a preheated 350°F oven for 15 to 20 minutes or until pastry is golden brown. Cool the tart shell on a rack.

To assemble: Remove tart shell from pan, spread a layer of jellied syrup over the bottom, and arrange cut strawberries in rows. Allow tart to set about 1 hour before serving. Serves 6 to 8.

PEACHES IN AMARETTO

4 extra-large ripe peaches, washed
1 bottle Soave or other dry white wine
Rind of 1 lime
Pinch of ground cloves
½ stick of cinnamon
1½ cups sugar
4 tablespoons Amaretto
Amarétti biscuits

Place peaches in a saucepan that just fits them. Add wine to cover, lime rind, cloves, and cinnamon. Simmer mixture over low heat for 20 minutes. Carefully remove the peaches from the liquid with a slotted spoon and place on a serving dish.

Add the sugar to the wine mixture, bring to a boil, and cook about 20 minutes or until liquid is reduced to a syrup. Remove pan from heat and add Amaretto. Allow to cool. Pour syrup over peaches and serve with Amarétti biscuits. Serves 4. ■

PEACH-MUSTARD GLAZED PORK CHOPS

1 can peach slices (16 oz.) in extra light syrup*
1 tsp Worchestershire sauce
2 Tbsp peach preserves
2 Tbsp Dijon-style mustard
1 tsp blk pepper
4 boneless center cut pork chops, 3/8-inch thick

*or substitute with fresh peaches & 1/2 cup apple or orange juice.

Stir first four ingredients together in bowl. Set aside. Heat nonstick skillet over medium-high heat. Brush chops with vegetable oil and season with pepper. Brown on one side (2-3 minutes); turn. Add peach mixture; reduce heat to low, cover and cook 4 minutes. Serve with peaches and sauce. Garnish with fresh raspberries. Serves 4.

Since the dawn of time, pork and fruit have been pairing up. And not just apples. Try pineapples. Or plums or berries or lemons or limes. It's only natural. So why resist? For recipes, send a self-addressed, stamped, business-size envelope to: Recipes Ad Box 9385, Des Moines IA 50306 Or visit our website at http://www.nppc.org/

Approximate nutrient information per serving: Calories: 261, Protein: 24 gm., Fat: 7 gm., Cholesterol: 70 mg., Sodium: 194 mg. Nutrient analysis done by The Food Processor II Diet Analysis Software. Pork Data from the USDA Handbook 8-10 (1991). America's Pork Producers © 1996 National Pork Producers Council in cooperation with the National Pork Board.

IF FRUIT WAS THE FIRST TEMPTATION,

PORK

WAS PROBABLY THE SECOND.



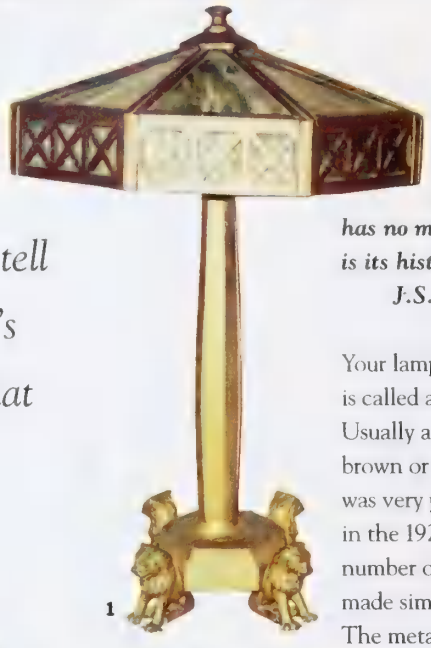


TASTE WHAT'S NEXT

pork

The Other White Meat.

Ralph and Terry Kovel tell you where it's from and what it's worth



1

1. This 22-inch lamp weighs a ton and has no markings. What is its history?

J.S., Port Jefferson Station, NY

Your lamp has what is called a slag glass shade. Usually a marbleized brown or green, slag glass was very popular in the 1920s, and a number of companies made similar shades. The metal base is weighted at the bottom to keep the lamp from tipping over. Even an unsigned lamp would bring more than $500.



2



3

2. Our hand-painted covered jar is marked "T & V, France." It has a hole in the bottom, which makes us wonder what it was used for.

C.M., Roebuck, SC

The T & V mark on your jar was used by the porcelain manufacturer, Tressemanes & Vogt. The company started in Limoges, France, in 1882, and has continued working under several names. Your jar was used as a decorative cover for a jelly jar or a can of evaporated milk. The ½-inch hole in the bottom made it possible to remove the jar or can by pushing it up with one finger rather than turning the whole piece upside down. Today, your piece will sell for $85.



5



4

3. I bought this 8-foot-long table in Maryland. The metal plate on the back reads "Usines X. Aubert, Materiel & Fournitures, Dijon" Any idea what it was used for?

M.W., Baltimore, MD

Your table was most likely made for a butcher shop. The top slopes toward the middle so that waste products could run off and into a bucket below. The style is typical of French country furniture. The shape of the legs and skirt and the factory name on the metal plate suggest that the piece dates from the early 1900s. Your table's size and decorative appeal make it worth $2,500.

4. My grandmother brought this chair to Iowa from England in 1892. It has stenciled decoration on its frame.

B.J.S., Riverside, CA

It is difficult to determine the age of your chair without seeing its construction. The almost rectangular back with a cutout center splat was a style popular from 1800 to 1810, but the stencil design and the small "button" below the splat are typical of details from the 1890s. This type of chair was most often made in sets for the dining room and is still popular today. If your chair was made in the 1890s, it is worth $300 to $400, but one made around 1800 is worth much more.

5. This 5½-inch golden glass vase belonged to my grandmother. She bought it in Europe about 1880. I would like to know more about it.

J.G., Rochester, NY

Your Art Nouveau–style vase is Loetz glass. Johann Loetz began working in Austria in 1840, and after he died in 1848 his widow and then his grandson ran the company. It finally closed after World War II. Loetz, like many companies, often produced iridescent glass objects. The price of vases like yours has risen dramatically during the past ten years because collectors appreciate the quality and design. Today, your vase is valued at $2,000 to $3,000.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

OVER *National Symphony Orchestra Showhouse. Designer:* **David H. Mitchell,** David H. tchell Interior Design, 1734 Connecticut Ave. NW, Washington, DC 20009; 202-797-0780. **d; English footstools; tray table,** designed by—David H. Mitchell, see above. **Duvet cover; bed lows; pillow on club chair; Roman shade,** all fabricated by—Carol Studios (T), 2724 Dorn e., Fairfax, VA 22031; 703-204-2050. **Fabric for duvet cover,** Quadra #14628— Bergamo rics (T), 37-20 34 St., Long Island City, NY 11101; 718-392-5000. **Tea set,** Jonathan Adler ggle Tea Service, custom color—Aero Studios (R), 132 Spring St., New York 10012; 212-966-00. **Club chair,** #1200 chair, R. Jones—Decorators Walk (T), 300 D St. SW, Washington, DC 024; 202-863-0440. **Fabric on club chair,** Pizzicati #34201—Nobilis (T), 57-A Industrial Rd., rkeley Heights, NJ 07922; 908-464-1177. **Trim on chair,** C14-21—Scalamandré (T), 300D SW, Washington, DC 20024; 202-554-8860. **Wallpaper,** large stripe #9560—Clarence House , 211 E. 58 St., New York 10022; 212-752-2890. **Fabric,** #4910-24 Granny Smith—Donghia , 979 Third Ave., New York 10022; 800-366-4442. **Antique wallpaper screen**—Marston Luce , 1314 21 St. NW, Washington, DC 20036; 202-775-9460. **Painting on stand**—Addison Rip- Gallery (R), 9 Hillyer Court, Washington, DC 20008; 202-328-2332.

STYLE BEAT *Page 22:* 1. **Vases,** $30 to $40—Troy (R), 138 Greene St., New York 10012; -941-4777. 2. **Chandelier,** $3,600—Briger Design (M), 167 E. 65 St., New York 10021; 212- -4489. 3. **Bench,** 34" h., 50" l., 20" d., $650—Coconut Company (R), 131 Greene St., New rk 10012; 212-539-1940. 4. **Tray table,** 20" h., dia. 22", $398—Milling Rd. (M), 329 N. milton St., High Point, NC 27260; 910-885-1800. 5. **Flatware,** $200/5 pcs.; **dinner plate,** ; **charger,** $80—Gucci (R); 800-388-6785. 6. **Chair,** $240—Currey & Co. (M), 200 Ottley NE, Atlanta, GA 30324; 404-885-1444. 7. **Bench,** 18" h., 34" l., 21" d, $280—Adrien Lin- d (R), 927 Madison Ave., New York 10021; 212-628-4500. 8. **Basket,** 4½" h., 13" d., $40— lliam Wayne & Co. (R), 850 Lexington Ave., New York 10021; 212-288-9243. *Page 26:* e 24: 1. **Bath mats,** 21" w. x 34" l., $38/ea.—Ad Hoc Softwares (R), 410 W. Broadway, New rk 10012; 212-925-2652. 2. **Blanket chest,** 22" h., 32" w., 20" d., $595—American Home- ad Collection (R, M), 8 Coryell St., Lambertville, NJ 08530; 609-397-0052. 3. **Glass plates,** m Ripple collection, salad plates, $36/ea.; dinner plates, $44/ea.—Annieglass (M); 800-347- 3. 4. **Chatsford teapots,** $50/ea.—T Salon (R), 142 Mercer St., New York 10012; 212-925- 0. 5. **Spode sunflower dinner plate,** $20/ea.; $65/5-pc. set—Spode Imperial Ware (M), 1265 en Ave., P.O. Box 1012, Moorestown, NJ 08057-0912; 800-257-7189. 6. **Pillows,** 26" square, 0/ea.—Interieurs (R), 114 Wooster St., New York 10012; 800-276-9621. 7. **Ceramic canis- s,** $550/3-pc. set—Bellezza (R), 129 Newbury St., Boston, MA 02116; 617-266-1183. **Woven bags,** $18/ea.—Ad Hoc Softwares, see above. 9. **Adirondack chair,** 24" h., 24" w., 5—Wolfman-Gold & Good Company (R), 117 Mercer St., New York 10012; 212-431-1888. e 26: 1. **Black Ps Bord/Pall side table,** 42" l., 42" w., 46" h., $129—Ikea (R); East Coast: 410- -8940; West Coast: 818-912-1119. 2. **Rug,** Mille et une Nuit, from the Jour et Nuit Collec- n, 100% wool, 5' x 9', $799—Christine Van Der Hurd (M); 212-343-9070. 3. **Night lights,** 5/ea.—Hinton & Co. (R), 108 Wooster St., New York 10012; 212-343-2430. 4. **Ceramic vls,** 5 qt., $75; 2 qt., $40; 1 qt., $30—Todd Ceramics (M), 2030 Sunset Dr., Pacific Grove, 93950; 408-373-6366. 5. **Zebra fabric,** Pegasus, color: #19, 54" w., 27" repeat, $28/yd.— vington Fabrics Corp. (M), 15 E. 26 St., New York 10010; 212-689-2200. 6. **Tray,** 18" square, 0—Calvin Klein Home (R); 800-294-7978. 7. **Squares fabric,** #EGF-706-E-26, 48" w.— nson & Co. (T), 979 Third Ave., New York 10022; 212-688-5538. 8. **Place mats,** 18" dia., 5/ea.; **napkins,** 22" sq., $12.50/ea.—Glenn Thomas (M), 561 Acorn St., Suite N, Deer Park, 11729; 516-243-3330. 9. **Paper lampshade,** $30—William-Wayne (R), 846 Lexington Ave., w York 10021; 212-737-8934. 10. **Glass bowl,** #4889/33, 2¼" h., 15⅛" dia., $125—Galleri refors Kosta Boda (R,M), 58 E. 57 St., New York 10022; 800-351-9842. 11. **Ana fabric,** from Contrast Collection, #7016 989, 51" w., polished cotton—Zimmer + Rohde (T), 979 Third e., New York 10022; 212-758-5357.

SEE YOU IN PARIS **Biennale Internationale des Antiquaries,** Sept. 13–29—Carrousel Louvre, 99, rue de Rivoli, Paris 75001; 011-33-1-4720-3187. U.S. office: 212-935-1033.

FULL OF FANTASY **Borek Sipek,** Amsterdam office; 011-31-20-624-7669; fax: 011-31- 623-3832. **"Auratic Architecture and Design,"** through Jan. 5—Denver Art Museum, 100 14 Ave. Parkway, Denver, CO 80204; 303-640-2793. **Modern Age,** 102 Wooster St. (R), w York 10012; 212-966-0669.

SHIPSHAPE *Pages 58 to 65: Designer and antique dealer:* **Toby West, Toby West Lim- d** (T), Atlanta Decorative Arts Center, 351 Peachtree Hills Ave. NE, Ste. 131, Atlanta, GA 305; 404-233-7425. *Architect:* **Victor Bowman,** Pendleton & Associates, 204 W. Ruskin Pl., side, FL 32459-4877; 904-231-5788. **Antiques**—Toby West Limited, see above. *Dining room:* **lonesian cabinet**—Past & Present (T), 351 Peachtree Hills Ave., Suite 323, Atlanta, GA 305; 404-233-5422. **Sideboard**—Pierce Martin (T), 349 Peachtree Hills Ave., Ste. B2, anta, GA 30305; 404-872-0800. **Tablecloth**—Jacquelynne P. Lanham Designs, Inc. (T), E. Paces Ferry Rd. NE, Atlanta, GA 30305; 404-364-0472. **Parsons chair,** #SC045, $132; **rsons chair slipcover,** #SA050, $75—Ballard Designs (MO), 1670 DeFoor Ave., Atlanta, 30318; 404-351-5099. *Living room:* **Game table**—Past & Present, see above. *Bedroom:* **Bed- ead**—Chelsea Textiles, Inc. (T), 979 Third Ave., New York 10022; 212-319-5804. **Lamp- des**—Edgar-Reeves Lampshades (T), 12 King's Circle, Atlanta, GA 30305; 404-233-7207.

A TASTE FOR TIME'S RAVAGES *Pages 66 to 73:* All furnishings from Ruby Beets tiques (R), Montauk Hwy., Bridgehampton, NY; 516-537-2802. *Mailing address:* P.O. Box , Wainscott, NY 11975. Hours: Fri.–Mon., 11-5 P.M. *Bedroom:* **Fabric on sofa,** Sunnyside, 59100, cream, $27/yd.—Waverly (R); 800-423-5881. *Bathroom:* **Fabric shades,** Boxer, #659008, blue and white, $27/yd.—Waverly, see above. **Upholstery for Roman bedroom and bathroom shades**—Debbie Francis Sewing (M), Sag Harbor, NY; 516-725-4544.

74 TEA TALK *Pages 74 and 75:* **Teapot,** by Anna Weatherley, #290, $150—Tipperary, Inc. (T), 39 Ave. at the Common, Ste. 200, Shrewsbury, NJ 07702; 908-935-1143. **Lombardy** teacup,$77; saucer, $42—Royal Crown Derby by Royal Doulton (R,T), 701 Cottontail Lane, Somerset, NJ 08873; 800-68-CHINA. **Rachael** teacup and saucer, $124—Herend Imports (T); 800-643-7363. **Carlton Blue** teacup, $44; saucer, $25—Royal Crown Derby by Royal Doulton, see above. **Palmier D'Or,** hand-painted porcelain teacup and saucer, private stock collection, $400—Tiffany & Co. (R); 800-526-0649. **Amadeus** teacup, $50—Richard Ginori (R), 41 Madison Ave., New York 10010; 212-213-6884. **Famille Verte** teacup and saucer, $45—Mottahedeh & Co. (R,T); 800-242-3050. **President Polk** teacup and saucer, #W160, $72/assorted set of 4—Winterthur (R); 800-448-3883, ext. 4800. **Green Stripe Lipari** teacup and saucer, by Olivier Gagnère, $110—Bernardaud (R,T); 800-448-8282. **White Nymphea** teacup and saucer, $150—Haviland & Parlon (R), 800-993-2580. **White Pergolia** teacup and saucer, $60—Haviland & Parlon, see above. **Full lace** white teacup and saucer, $50—Royal Copenhagen (M), at Georg Jensen, New York, Chicago, S. Coast Plaza; 800-546-5253. **Countryware** teacup, $24; saucer, $13—Wedgwood (R,T), 800-955-1550. **Butterfly** teacup and saucer, by Anna Weatherley, $145—Tipperary, see above. **À La Reine** teacup and saucer, $91—Bernardaud, see above. **Queen Victoria** teacup and saucer, $136—Herend Imports, see above. **Duke of Gloucester** teacup and saucer, $400/set of 4—Mottahedeh & Co., see above.

78 A MOD, MOD WORLD *Pages 78 to 81: Bedroom:* **Chair,** by Eero Saarinen—KnollStudio (R,T), 105 Wooster St., New York 10012; 212-343-4104. The following stores carry fifties and sixties furniture: **1950** (R), 440 Lafayette St., New York 10013; 212-995-1950; **Alan Moss** (R), 436 Lafayette St., New York 10013; 212-473-1310; **Lin Weinberg, Ltd.** (R), 84 Wooster St., New York 10013; 212-219-3022; **Regeneration** (R), 223-E. 10 St., New York 10003; 212-614-9577; **280 Modern** (R), 280 Lafayette St., New York 10013; 212-941-5825.

82 A JOURNEY WITH SURPRISES *Pages 82 to 87:* **Michael Trapp Antiques,** 7 River Rd., W. Cornwall, CT 06796; 860-672-6098.

88 YOUR PERSONAL HAVEN *Page 88 and 89:* ***American Hospital of Paris French Designer Showhouse. Designer:*** **Jeanne-Aelia Desparmet-Hart,** JADH Design, 19 Roosevelt Ave., Larchmont, NY 10538; 914-834-7442. **All fabrics**—Atelier Christine Lambert (T), 37 Old Asylum Rd., Lakeville, CT 06039; 860-435-0034 or 212-249-6939. **Antiques**—41 Antiques (R,T), 41 Wooster St., New York 10013; 212-343-0935. **Wrought-iron furniture**—La Forge Française (R), 36 Hampton Rd, Southampton, NY 11968; 516-283-2883. **Straw rug; lamp shade**—Aleman & Moore (R,T), 237 W. 18 St., NY 10011; 212-741-2014. **Ottomans; bead curtain; linens**—JADH Interior Design, see above. **Vases**—Lalique (R,T), 680 Madison Ave., New York 10021; 800-214-2738 & 212-355-6550. ***A Mansion in May Showhouse. Designer:*** **Debra A. Blair,** Blair Design Associates, 315 W. 79 St., New York, 10024; 212-595-0203. **Bed,** steel campaign bed, Niermann Weeks—Rosselli & Associates Ltd. (T), 523 E. 73 St., New York 10021; 212-772-2137. **Fabric manufacturing**—Kate's Trade Shop, 578 Nepperhan Ave., Yonkers, NY 10701; 914-964-0669. **Bed drapery,** #16651 Batiste Sheer Ivory; **pillow fabric,** #43000 Giraffe Toffee; **bed skirt,** #57271 Taveta Moiré Stripe; **skirted table fabric,** #167792 Les Oeufs Parchment & Persimmon; **window fabric,** #16540 Polka Dot Ivory—Schumacher (T), 939 Third Ave., New York, 10022; 212-415-3900. **Bed linens**—Françoise Nunnally (R,T); by appointment only; 212-246-4281. **Lamp**—John Rosselli Int'l., see above. **Chaise**—Sumatra Chaise, John Rogers Collection—China Seas (T), 979 Third Ave., New York; 212-752-5555. **Photography**—Lilo Raymond, courtesy Howard Greenberg Gallery (R), 120 Wooster St., New York 10012; 212-334-0010. **Carpeting; area rugs,** sisal & Chinese needlepoints—Stark Carpet (T), 979 Third Ave., NY, 10022; 212-752-9000. **Chandelier,** 19th-c.—Julia Gray Ltd. (T), 979 Third Ave., New York 10022; 212-223-4454. **Fireplace accessories**—Danny Alessandro Ltd., 146 E. 57, New York, 10022; 212-759-8210. **Wall glaze technique**—Scott F. Randel Painted Finishes, PO Box 421, Bloomsbury, NJ, 08804; 908-479-6684. **Floral design**—Jerry Rose Inc. (R,T), 176 Maplewood Ave., Maplewood, NJ, 07040; 201-762-1085.

Page 90: ***Rogers Memorial Library Designers' Showhouse. Designer:*** **Brian Murphy,** Parish-Hadley Associates, 305 E. 63 St., New York 10021; 212-888-7979. **Rug,** 1950s American circular hooked rug; **quilt;** 1930s African-American snake trail quilt—Laura Fisher Antique Quilts and Americana (R,T), 1050 Second Ave., New York 10022; 212-838-2596. **Bench**—Mark Sciarillo, PO Box 1178, Southport, CT 06490; 203-254-0078. **Writing table,** #7061 card table; **Daisy-back chair,** #7043P chair; **scroll-arm sofa,** #6857-78; **gilt iron tea table,** #7034D; **bedside table,** #7055D center table; **red lacquer bed,** #7023-05P, all by Parish-Hadley—Baker Furniture (R), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321. **Wallpaper; pillow fabrics**—Parish-Hadley exclusive designs. **Sconces**—Pell Artifax (R), 653 11 Ave., New York 10014; 212-582-7099.

Page 90: ***St. Peter's Church Designer Showhouse II. Designer:*** **Mark Showell,** Mark Showell Interiors, 59 Baltimore Ave., Rehoboth Beach, DE 19971; 302-227-2272. **Print Fabric**—#167330; **ivy-embroidered fabric,** #16660—Schumacher, see above. **Wallpaper,** #W825/01—Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **Bench; chair** by Mark Hampton—Mark Showell Interiors, see above. **Night tables,** #0187, Niermann Weeks—John Rosselli & Associates (T), 979 Third Ave., New York 10022; 212-593-2060. **Bed drape; skirt; hangings,** custom—Mark Showell Interiors, see above.

Page 91: ***National Symphony Showhouse. Designer:*** **David Mitchell,** David H. Mitchell Interior Design, 1734 Connecticut Ave. NW, Washington, DC 20009; 202-797-0780. **Wood and cane chairs,** by Mariette Himes Gomez—Hinson & Co. (T), 979 Third Ave., New York, 10022; 212-475-4100. **Ballastrate table** design—David Mitchell, see above. **Drapery Fabric,** Natural Silk—Kirk Brummel (T), 300 D St. SW, Washington, DC 20024; 202-646-1664. **Drapery trim**—#V642-A black—Scalamandré, see above. **Paint**—Donald Kaufman Color Collection (R,T), 114 W. Palisade Ave., Englewood, NJ 07631; (201) 568-2226. **Chair**—St. James Chair, Donghia (T), 979 Third Ave., New York 10022; 212-935-3713. **Painting** by Edith Kunle—Addison Ripley Gallery (R), 9 Hillyer Ct., Washington, DC 20008; 202-328-2332. **Lamp,** Flischi by Ingo Maurer—Lee's Lighting (R,T), 1755 Broadway, New York 10019; 212-581-4400. **Bed covers**—David H. Mitchell & Associates, see above.

Page 91: ***Kips Bay Boys & Girls Club Decorator Show House. Designer:*** **Carolyn Gutilla,** >

Carolyn Gutilla Interior Design and Decoration, Box 670, Locust Valley, NY 11560; 516-671-9280. **Writing table,** Thomas reproduction bureau plat; **upholstered chair; fabric on curtains,** silk stripe Voltaire #C2-1201-03; **upholstered chair,** DuBarry Stripe #C2-201-11; **bedspread,** Elise #1503-TW, Louis XVI reproduction bérgère—Christopher Norman (T), 979 Third Ave., New York 10022; 212-644-4100. **Desk chair**—John Rosselli (T), 979 Third Ave., New York 10022; 212-772-2137. **Dressing table chair; Regency tub chair**—Maslow Group (T), 979 Third Ave., New York 10022, 212-753-7920. **Upholstery and window treatments**—Decorators Workshop (T), 979 Third Ave., New York, 10022; 212-647-0375. **Screen**—Epel & Lacroze (R), 306 E. 61 St., New York 10021; 212-355-0050. **Trunk,** Regency—Newel Art Galleries, 425 E. 53 St., New York 10022; 212-758-1970. **Drawing**—Ursus Books & Prints (R), 981 Madison Ave., New York 10021; 212-722-8787. **Pictures**—Objects Plus (T), 315 E. 62 St., New York 10021; 212-832-3386. **Lamp** on far side of bed—Robert Altman (R,T), 1148 Second Ave., New York 10021; 212-832-3490. **Lamp** on desk and near side of bed—Marvin Alexander (T), 315 E. 62 St., New York 10021; 212-838-2320.

Page 92: ***Lake Forest Center of the Infant Welfare Society Showcase House.*** *Designer:* **Janie Petkus,** Janie Petkus Interiors, 110 S. Washington St., Hinsdale, IL 60521; 708-325-3242. **Antiques; accessories**—Anna's Mostly Mahogany (R,T), 950 Western Ave., Lake Forest, IL 60045; 847-295-9151. **Fabrics; trims**—Brunschwig & Fils (T), 6-121 Merchandise Mart, Chicago, IL 60632; 312-329-0178. **Drapery and bed treatment**—Decorator Services, 2553 W. 51 St., Chicago, IL 60654; 312-329-9112. **Linens**—McGary & Co. (T), 222 Merchanise Mart, Plaza Ste. 1290, Chicago, IL 60654; 312-329-9112. **Rug**—Patterson, Flynn & Martin (T), 1226 Merchandise Mart, Chicago, IL 60654; 312-644-3280. **Wallpaper**—Schumacher (T), 3-133 Merchandise Mart, Chicago, IL 60654; 312-527-4650. **Bedcrown**—Simes Studios, 450 W. Surf, No. 2, Chicago, IL 60657; 312-327-7101.

Page 92 and 93: ***Kips Bay Boys & Girls Club Decorator Show House.*** *Designer:* **Scott Salvator and Michael Zabriskie,** Scott Salvator, Inc.; 212-861-5355. **Decorative painting**—Bergreen-Spierenberg (R), 35 E. 20 St., New York, 10003; 212-979-6243. **Fabric**—Quadrille (T), 979 Third Ave., New York, 10022; 212-753-2995. **Linens**—E. Braun & Co. (R,T), 717 Madison Ave., New York 10021; 212-838-0650. **Lampshades**—Ruth Vitow, Inc. (T), 351 E. 61 St., New York 10021; 212-355-6881. **Night table**—Mrs. MacDougall through Hinson & Co. (T), 979 Third Ave., New York, 10022; 212-688-7754. **Bed upholstery**—Jonas Upholstery (T), 44 W. 18 St., New York 10011; 212-691-2777. **Venetian (Nanik) blinds**—AGN Inc. (T), 306 E. 61 St., New York, 10021; 212-826-1088.

94 STEEL SANCTUARY *Pages 94 to 99: Industrial designer:* **Roger Fleck,** Ironwind (M), PO Box 515, Nicasio, CA 94946; 415-662-2452. *Architectural designer:* **Jonathan Livingston,** 1100 Keith Ave., Berkeley, CA 94708; 510-883-0867. *Great room:* **Hand-blown glass vases,** Triads, by Robin Mix; **three vases,** hand-blown, Veronese, by Robin Mix, $290/ea.—Tunbridge Glassworks (R,M), Route 110, Tunbridge, VT 05077; 802-889-3430. **Blue bowl,** handmade—for stores: Luna Garc (M), 201 San Juan Ave., Venice, CA 90291; 310-396-802 **Coffee table; sofa; quartz uplight standing lamp; custom T stand and sideboard,** all designed by Roger Fleck—Ironwind, see address above. **Tao turquoise armchair**—Agnes Bourn (T), Showplace Design Center, 2 Henry Adams St., San Francisco, CA 94103; 415-626-6883. **Yellow striped pillow,** Michelle fabric, rayon and cotton—Manual Canovas (T), 97 Third Ave., New York 10022; 212-486-9230. **Fish painting** Toni LittleJohn—Toni LittleJohn, PO Box 276, Point Reyes Station, CA 94956; 415-663-1313. *Bathroom:* **Rhapsody Royale Egyptian cotton towels; reversible cotton rug**—Gam Hill (MO), 262 Main St., Franconia, NH 03580; 800-62 6216. *Bedroom:* **Red Pendleton Dorm Blanket,** #Z 167-99 100% wool—for stores: Pendleton Woolen Mills (M), PO B 3030, Portland, OR 97208; 800-760-4844. *Office:* **Light fixtur** custom, by Roger Fleck—Ironwind, see above.

100 DOWN TO EARTH *Pages 100 to 105:* **Neal S Restaurant,** 26 Neal St., London WC2H 9PS; 011 44 171-83 8368. *Shop:* **Carluccio's,** 28A Neal St., London WC2H 9P 011-44-171-240-1487; fax: 011-44-171-497-1361. *Landsca Architect*—Dan Pearson, 50 Bonnington Square, Vauxhal London SW8 1TQ; T/F 011-44-171-582-8371.

CORRECTION

In the June 1996 story "Bed Linens Unlimited," the price for the Flou Meridiana bed was incorrect. The correct price is $2,200 for the bed and headboard, plus $620 for the Cancelli Sleep Kit.

In the Garden

Continued from page 51

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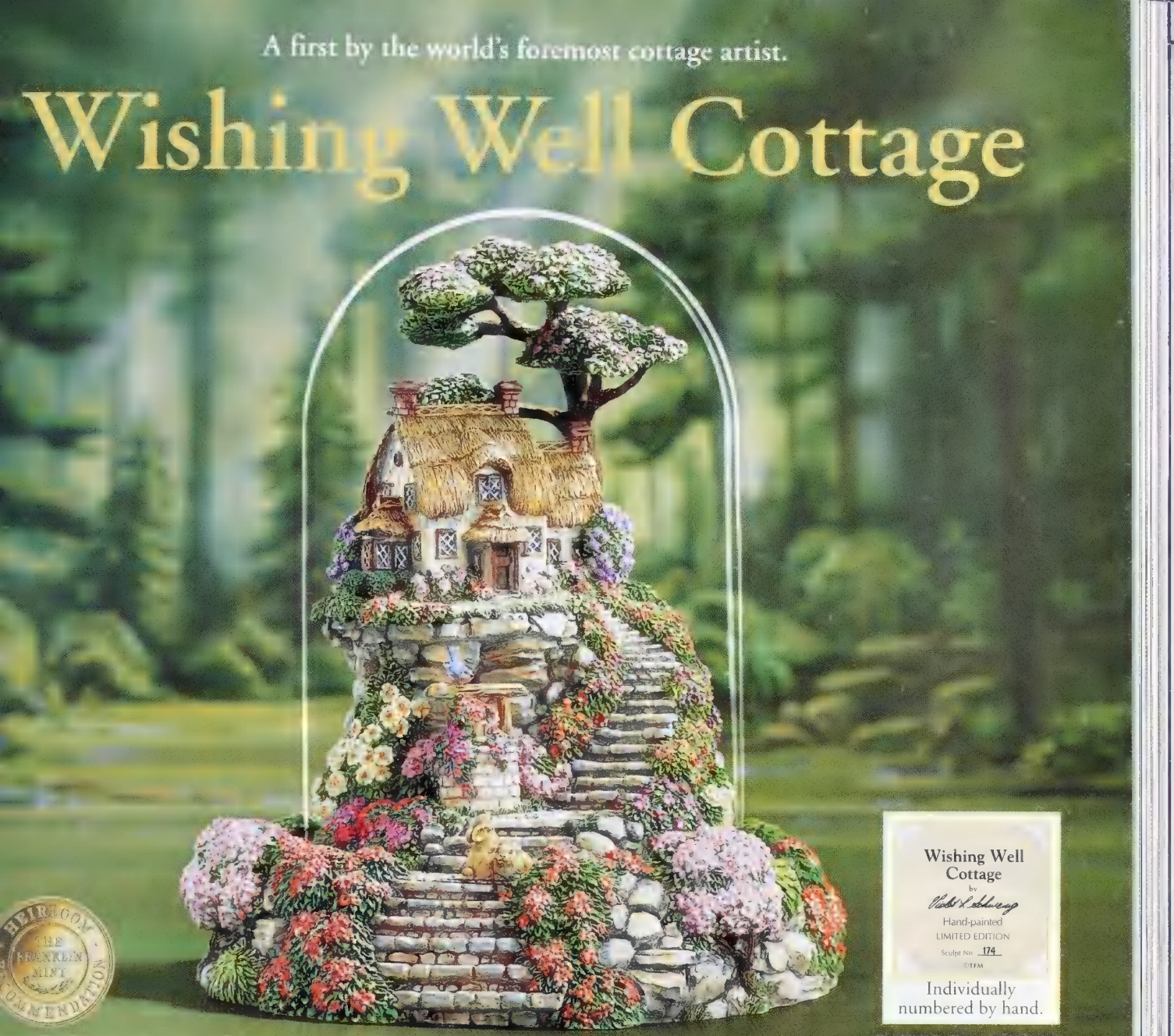
Continued from page 51

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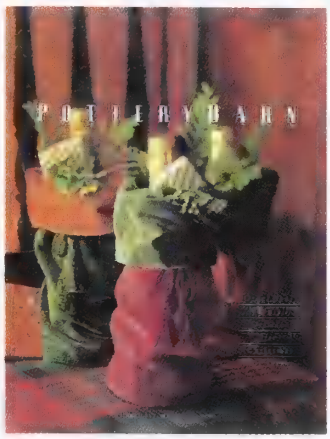


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10

Ballard Designs



The Ballard Designs catalog of fine home furnishings and accessories is your decorating source for the entire home - from the living room and bedroom to the kitchen and bath. Choose from our exclusive furniture collections, lighting, mirrors, accent pieces and much more. US Only.

$3

11

Around the Corner



Art Lovers will appreciate this grand source for beautiful prints, replicas on canvas, oil paintings, hard-to-find Baroque style frames, elegant decorative accessories & gifts. Perfect complements to your traditional, antique or eclectic furnishings. Many unique & exclusive items. Outside the USA, $8

$3

12

Anne Vosseller



The Anne Vosseller lamp collection features hand-painted and hand-crafted Italian and English ceramic reproductions. The silk shades are produced by the finest makers with vertical piping and/or trimmings. The lamp group includes Staffordshire pieces, flower motifs, detailed candlesticks and traditional blue-white pieces. Catalogue cost refundable with first purchase.

$3

13

The Old Wagon Factory



Wooden storm-screen doors beautifully handcrafted in many styles, including Victorian and Traditional, and in all sizes, standard and custom. Also featured are Victorian gable decorations and other trim, arbors, benches, swings, planters, window boxes, mailboxes and much more.

$2

14

Oriental Trading Company, Inc.



Discover unique gift ideas, toys, games, ceramic collectibles, crafts, stationery, party supplies, holiday decor and more. All this with incredibly low prices too. Send for your Oriental Trading Company Catalog and $5 gift certificate today and enjoy the savings.

$2

15

Sturbridge Yankee Workshop



Create your own traditions with our country furnishings, Shaker style designs, and Victorian accents. We also feature Maine-made items, unique folk art, many exclusives. $5 gift certificate on first purchase. One year subscription.

$2

Fall & Holiday Catalog Collection

16

PUT A DRESSER UNDER ANY BED



Put a dresser under any bed. Dust proof underbed dresser has up to 16 drawers. Replaces bed frame. Saves space, ends clutter and underbed cleaning. Beautiful, hand stained, solid wood construction. Cedar lined drawers have ball bearing slides. Optional: 6 ft. long end drawers, headboard, side tables, and mattress featuring "dual firmness" control. Shipped UPS. 44-page color catalog.

$2

17

Hold Everything

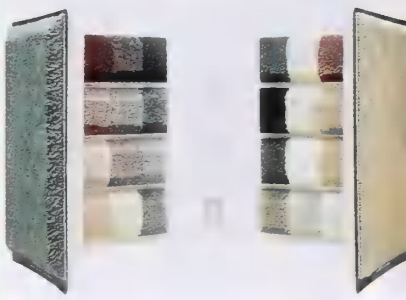


The resource for organized living. Hold Everything offers unique solutions for clothing protection, media storage, closet organization, as well as a variety of shelving, baskets and containers for all needs. Our holiday catalog offers ideas for gift-giving and holiday preparation. US Only.

$2

18

S&S Mills



50% off premium quality carpets–plushes, velvets, berbers, track-resistant styles, commercial grades. All the signs of quality–Monsanto's Wear-Dated® Carpet, DuPont's Certified Stainmaster® Carpet and Scotchguard® Carpet Protector by 3M. Brochure.

FREE

19

The Gazebo of New York



24 colorful pages from the leader of custom quilts, pillows, baby accessories; rag, hooked and braided rugs. Handmade of American cottons in traditional new designs and stock colorways. Also featured Gladys Boalt's incredible collectible, soft-sculpture ornaments of story-book & historical characters.

$4

20

Ross-Simons



Slip into the pages of our famous national catalog, to a world of style. Fine jewelry, famous name tableware, quality home accessories and collectibles–all at appreciable savings. National Bridal Registry.

FREE

21

Wicker Warehouse



Located in Hackensack, NJ. Beautiful wicker and rattan furniture! National brands from Lane, Link, Lloyd-Flanders, Ficks and more! All at 30-50% discounts. Plus our own hand-picked imports of bedrooms, bathrooms, children's furniture and accessories galore! Even doll carriages. All shown in our new 64-page color catalog. Wicker Warehouse ships nationwide. Send $5. Receive $5 Credit.

$5

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
To Charge Orders: Call toll-free 1-800-241-9111, ext. 339. (Monday through Friday, 9am to 9pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day). **Internet:** http://homearts.com or http://mmnewsstand.com

22

Rejuvenation Lamp & Fixture Company

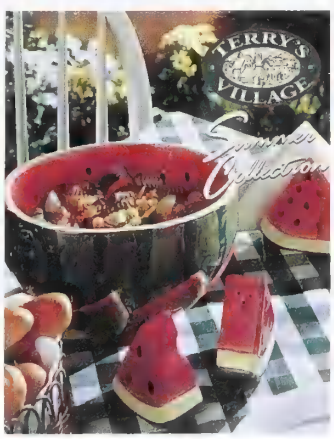


Create an incomparable ambiance with authentic reproduction lighting, handcrafted in the same manner and of the same materials as the originals. Choose from over 250 chandeliers, sconces, porch lights and lamps in Arts & Crafts, Victorian and Neoclassic styles. 68-page color catalogue.

FREE

23

Terry's Village



Decorate your home with affordable gifts and accessories from Terry's Village. Terra cotta pots and planters, wicker baskets, decorative birdfeeders and colorful windsocks . . . page after page is filled with exciting treasures to make your home more attractive than ever. Most items under $10 and many under $30.

FREE

24

Yield House

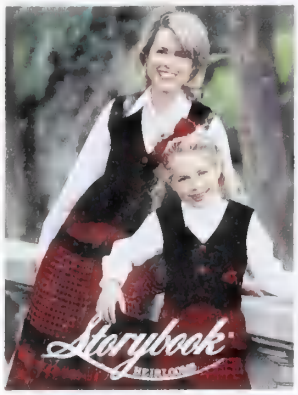


Whether you want to decorate an entire room in the Mission style, use a single "antiqued" piece as a focal point, or add a hand-forged candlestick to finish a hallway–we have something for you! Over 300 items, many crafted in our New England workshop.

$1

25

Storybook Heirlooms



Storybook Heirlooms' signature collection of unique clothing for girls and their mothers is timeless in style and exceptional in quality. Enchanting dresses, Storybook casualwear, and exquisite "Mother and Me" ensembles are featured, along with footwear and accessories, for every occasion including weddings, portraits, playtime and parties.

Free

26

Design Toscano

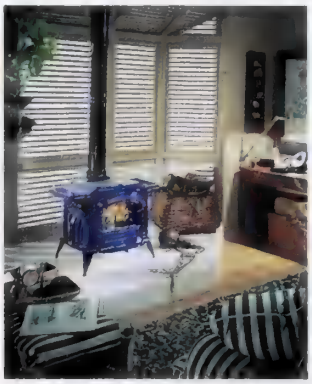


Our collection of hundreds of historical European replicas includes this woven World Map hanging from France. Discover sculptures from gargoyles to goddesses, wall friezes (even a slab from the Parthenon!), breathtaking tapestries and other rare & unusual objects. Color catalogue.

$3

27

Vermont Castings



The Vermont Castings Fireside Advisor Catalog features highly efficient wood and gas stoves, fireplaces and fireplace inserts in classic black or porcelain enamel color. Some gas models don't even need a chimney! New this year... the Vermont Castings Gas Barbecue Grill!

Free

Fall & Holiday Catalog Collection

28

Gardeners Eden



Gardeners Eden offers an exclusive collection of unique products for the garden, outdoor entertaining and gift-giving. For the holiday season, look for a variety of fresh-cut greenery, flowering plants, decorative accessories and an exceptional selection of gift-ideas. (US Only)

$2

29

Ehrman Needlepoint Kits



A distinctive assortment of pillows, vests, slippers, wall hangings and spectacle cases rich in detail, elegant in design, vibrant with color. A stunning catalog featuring imaginative designers Kaffe Fassett, Candace Bahouth, Elian MacCready, and Jill Gordon. Create a family heirloom! US Only. Cost of catalog refundable.

$5

30

Golden Valley Lighting



Save up to 50% with America's oldest and largest discount source for lighting and ceiling fans. From traditional to contemporary, our complete catalog has it all, in every price range. (Cost refundable with purchase).

$5

Calico Corners



CALICO CORNERS®

Discover everything you need for gracious living and easy redecorating. From a wonderful selection of glorious fabrics at discounted prices to fine custom upholstered furniture. Also, window treatments, bed ensembles, accessories and pillows to help make your home beautifully inviting. Cost of catalog applied to purchase.

$2.50

32

Chambers



Furnishings for bedroom and bath that set a new world standard for comfort and luxury. The Chambers collection of linens, towels, furniture, apparel and accessories represents the best in traditional design and craftsmanship. Our holiday catalog offers an elegant selection of gift ideas. US Only.

$2

33

Exposures



Your photographs deserve better! Select from hundreds of imaginative frames and exquisite personalized albums that will show them off with style. Also, the safest photo files, elegant display cabinets for collectibles and more. Nearly all are exclusives. Just think of the gift possibilities! A year's subscription with 10% off your first order.

$3

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To Charge Orders: Call toll-free 1-800-241-9111, ext. 339, (Monday through Friday, 9am to 9pm nationwide) or by FAX to 1-800-801-0473 (24 hours a day). **Internet:** http://homearts.com or http://mmnewsstand.com

Renovator's Supply

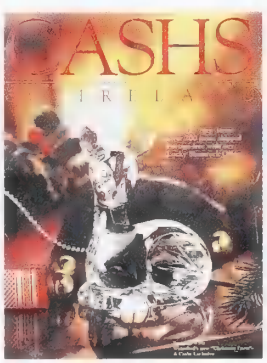


If you're thinking about building, remodeling, or simply redecorating your home, here's the best place to start. Renovator's Supply has everything you need! Bath fixtures and accessories, kitchen items, indoor and outdoor lighting, hard-to-find period hardware, solid brass doorknobs, textured wallcoverings, and much more.

$1

35

Cashs of Ireland



New 1996 Fall edition offers 68 pages of exciting, duty-free shopping from Ireland. Over 200 selections of Waterford® crystal, a lovely selection of classic Irish fashion, plus new treasures from Wedgwood, Irish Dresden, Royal Worcester, Belleek, Royal Doulton, Limoges, Lalique and other famous names. Great gift ideas at excellent values.

$3

36

Blackwelder's



Featured on the cover is our new neo-classical European dining room, handcrafted with solid cherry. Blackwelder's new 175 page full color catalog showcases over 2,500 furniture pieces from America's most wanted designer collections, selected for every lifestyle need. Save up to 55%. World wide delivery. Catalog includes a $30 gift certificate. (Catalog refundable upon return).

$17.50

37

Chadsworth's 1.800. Columns

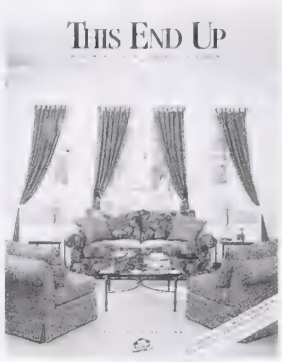


Unique 44-page color "Idea Book" now available. This collection will excite you as you view a collection of column projects from Classic to Contemporary for interiors and exteriors. Includes Product Portfolio. All this for $10 plus $3 p/h. Product Portfolio also available for $5.

$13

38

This End Up Furniture Co.



The *This End Up* catalog features 48 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our furniture is available in a choice of styles to suit your décor. Our designers have also selected the perfect coordinating accessories to complete the total look.

$2

39

Design Basics Inc.



Easy Living one-story designs showcases 136 home plans from 975' to over 3700'. From modest to magnificent, if you desire the pleasures of easy living one-story homes designed with today's most wanted amenities, this catalog is for you!

$5

Fall & Holiday Catalog Collection

40

Young Chang America



Young Chang pianos are crafted of the finest materials from around the world and are renowned for their extraordinary beauty, award-winning designs and outstanding performance. Young Chang pianos all feature a 12-year full warranty.

Free

41



Glorafilia

Glorafilia's stunning 1996 catalogue is available featuring wonderful needlepoint kits from their latest book The Ultimate Needlepoint Collection, which is a celebration of 21 years of unrivalled diversity of design and luscious photography – something for everyone (US only).

$4

42

The Museum of Modern Art New York



The very best in contemporary design for personal or business gifts. Desktop, tabletop, travel, and personal accessories: jewelry, toys, tools, furniture, stationery, holiday cards, calendars. Many products are represented in the Museum's Design Collection, and some are produced by the Museum. Corporate Gift Service available.

$2

43

Peerless Imported Rugs
Established 1938



PEERLESS IMPORTED RUGS
ESTABLISHED 1938

The Peerless 64-page Oriental Rug Catalog has an extensive selection of hand-knotted and machine woven rugs from the world over – including China, India, Pakistan, etc. Sizes range from 2' x 3' to 12' x 20' – also runners and rounds. Also included are tapestries from Europe. The Peerless Rug Catalog is a "must."

$1

44

Scully & Scully



Since 1934 Scully & Scully has offered a unique collection of the finest gifts and home furnishings. Whether you visit their Park Avenue store or shop through their catalogue, you will be delighted with the superior quality of their merchandise as well as their service.

$3

45

Country Curtains

COUNTRY
CURTAINS®
STOCKBRIDGE
MASSACHUSETTS

BEFORE YOU CONSIDER CUSTOM . . . consider Country Curtains! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. 68-page catalog.

Free

To Order Catalogs: Mail in the tear-out envelope form, or clip-out form, in this section.
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46

Shaker Workshops

Shaker
Workshops

Discover the beautiful proportions and classic simplicity of shaker furniture. Our catalog features reproduction dining chairs and tables, rockers, bar stools, candle stands, small tables, clocks, oval boxes, baskets, peg board and Shaker chair tape. Furniture available as precisely fashioned kits for easy finishing or custom finished.

Free

47

Victorian Papers

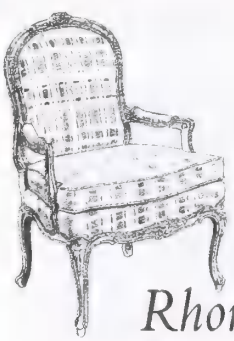


Victorian Papers

A beguiling collection of antique reproductions, replica jewelry, books, nostalgic toys, fragrances, delicate domestications, heartwarming all-occasion greeting cards, elegant correspondence papers, custom calling cards and stationery - countless unusual gift items. Receive an assorted sampler of 8 notecards and stickers, a $5 gift certificate, and a one year catalog subscription - a $15 value.

$3.90

48



Rhoney Furniture House

Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want!

Free

49

Neiman Marcus



Exclusive. Exceptional. Neiman Marcus by Mail. Fashion, fine linens, gifts and home accessories. The subscription fee is applicable toward your first credit purchase. Foreign, $15.

$6.50

50

Fran's Wicker and Rattan Furniture

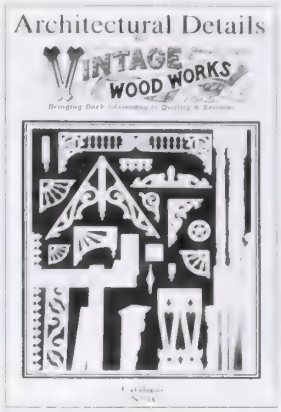


Order with confidence from America's oldest and largest wicker & rattan importer. Widest selection. Highest quality, & guaranteed lowest prices. Save 30%-50% off list price on Henry Link, Ficks Reed and more. Send for our new color catalog containing hundreds of designs. We ship nationwide. Catalog cost credited on order.

$3

51

Vintage Wood Works



Architectural details in a variety of woods for interior and exterior, include porch and newel posts, balusters, moldings, gables, brackets, corbels, folding screens, screen doors, stair parts, and gazebo. Also, custom-length spandrels, shelves, and windows cornices. Catalog combines philosophy, history, and how-to ideas.

$2

Fall & Holiday Catalog Collection

52

importers BEL VASAIO LTD.



Experience the artistic eloquence of the Italian Renaissance for yourself. Our exceptional collection of Italian Maiolica resonates with the rich colors and classic forms of historic Tuscany. Cherubs, portrait faces, stylized animals, florals and geometrics embellish these fine handcrafted pieces. Beautiful accessories to complement your home.

$2

53

ACCOUTREMENTS Liza

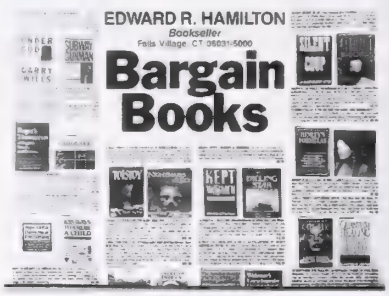


Enchanting selection for your Tea Table, Entertaining, and Elegant Home Decor. Featuring silverplate serving pieces, English tea sets, tea cozies, decorative home accessories, charming lamps, clocks, antique reproductions, gifts, books, gourmet delights, and many treasures with a tea & garden motif. *Gift with purchase. US only.*

$3

54

Edward R. Hamilton, Bookseller



Save up to 80% on recent publishers' overstocks, imports, reprints. Choose from America's biggest selection of bargain books, from yesterday's best sellers to rare, unusual, fascinating titles. Home Decorating, Gardening, Cooking, Fiction, Travel–over 60 subject areas. Quality hardcover books starting at $3.95. Catalog.

Free

Lindal Cedar Homes



Thinking about a custom home? Every Lindal home is an original. Spacious, light and imaginative. Each home is carefully designed to fit your needs and dreams. Learn how to make your dreams come true with our free, full-color information package.

Free

56

Designer Secrets

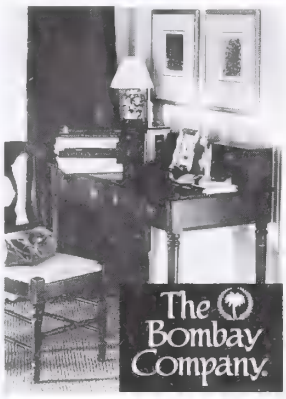


Catalog features beautiful and unique products for all the rooms in your home. Specializes in name brand bed and bath ensembles. Save up to 40% off dept. store prices. **We distribute most brands of wallcoverings and fabric. Save up to 75%. Receive $5 refund with catalog.

$2

57

The Bombay Company



Casually elegant wood and metal furniture collections . . . traditional made current and modern designs with a timeless touch. Always refined, stylish and affordable. Plus, an exciting mix of framed prints, lamps, accessories and gifts. Everything very comfortably priced.

$1

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Hancock's



Fabrics for the Home. Hancock's full color home decorating catalog features thousands of drapery and upholstery fabrics at mill direct prices. Coordinating trims and tassels as well as custom drapes and bedding add the finishing touches to this one stop shopping resource for the home decorator.

$2

59

Gump's



The rare, the unique, the imaginative. A world of exquisite gifts, collectibles, and elegant home accessories from San Francisco's legendary gift book. Gump's finds precisely what you need. Receive 10% off your first order.

$5

60

The Horchow Collection



The best the world has to offer. We bring you the freshest ideas in furnishings, collectibles, dinnerware, linens and fashion, all in a wide selection of styles to suit your tastes. The one year subscription fee is applicable toward your first purchase. Foreign, $10.

$5.50

61

D. Blümchen & Company, Inc.



Join Father Christmas and embark on an exciting expedition to experience "The Best of Christmas Past"". The ultimate Christmas connoisseur, he heartily recommends Blümchen's exquisite, old-fashioned ornaments and decorations as simply the best he's found in his extensive travels! U.S. only.

$3

62

Herend

This extraordinary collection of world renowned porcelain is presented to you in our 54-page color catalog, featuring hand-painted dinnerware, figurines and fancies. Also available is the hardcover book titled "Herend,The Art of Hungarian Porcelain". Beautifully bound and printed, the book documents and illustrates Herend Porcelains' colorful history from 1826 to present. $28

$10

63

The Daily Planet



Get to Know the Planet. Explore exotic destinations with *The Daily Planet's* remarkable collection of global gifts and clothing. We've journeyed to mysterious Asian cities and dusty African bazaars to bring you the most interesting and original products available–and you save on the airfare!

$1

Fall & Holiday Catalog Collection

64

THE HORCHOW *Fine Linen* COLLECTION



Impeccable quality, style and value with an emphasis on luxury. Discover a wide selection of fine linens, decorative accessories, towels, toiletries, special furniture accents and more. The subscription fee is applicable toward your first purchase. Foreign, $10

$5.50

65



SUNDANCE

Founded by Robert Redford, Sundance Catalog offers an eclectic and unique collection of exclusive home furnishings and accessories, clothing, jewelry and gifts from artists and craftspeople in the American West and around the world. Cost of Catalog credited toward your first purchase.

$2

66

Cottura



Cottura offers the finest collection of handcrafted & handpainted European ceramic reproductions, with Renaissance inspired decorations, from the provinces of Italy, Portugal, and Spain. Complete lines of hand-painted dinnerware & decorative accessories are available. Set your table with *Maiolica* treasures that once adorned the tables of Florentine royalty.

$5

67

All Things Considered



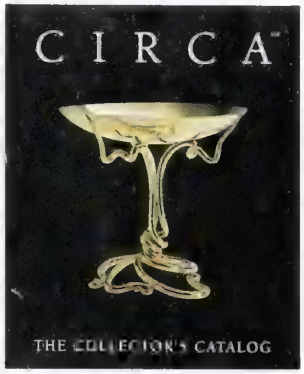
All Things Considered
a Tender Heart Treasures, LTD.™ company

Your home is a statement about who you are. "All Things Considered" is a catalog of personal expression. Send for your catalog today.

Free

68

Circa



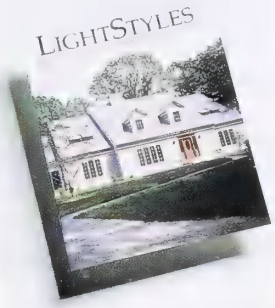
Introducing *Circa*, the sumptuous new catalog for those who appreciate beautiful things and bygone eras. You'll find rare one-of-a-kind items of historical significance, along with exquisite (and exquisitely affordable) works by artisans of today – creations that will become the treasured antiques of the next century.

$2

69

VELUX®

VELUX® Roof Windows and Skylights



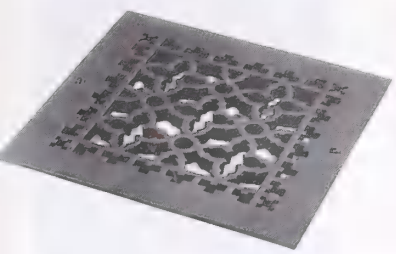
The LightStyles free home plan book includes fifty popular plans in traditional, country and contemporary styles. Each home is highlighted with VELUX Roof Windows and Skylights for beautiful, light-filled interiors and spacious, open living areas. Complete blueprints are available.

Free

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70

Reggio Registers



With over 200 grille sizes and designs, The Reggio Register Company, manufactures the largest selection of in-stock cast iron, cast brass, aluminum and wood decorative grilles and registers. Whether building, remodeling or simply redecorating, our beautiful high quality grilles finish off any room perfectly.

$1

71



ON THE PLAZA IN NEW YORK

BERGDORF GOODMAN

Enjoy the inviting world of Bergdorf Goodman in the privacy of your own home. The most exclusive designer collections from Europe and America for women. Handsome clothing and accoutrements for men. A glorious world of distinctive items for the home, including silver and china, luxurious linens and exquisite gifts. Receive an entire year of Bergdorf Goodman.

$12

72

Eldridge Textile Co.



Guaranteed lowest prices on bed linens by Laura Ashley, Bill Blass, Collier Campbell, Cameo, Croscill, Martex and many more! Also save on coordinating bath accessories, window treatments, comforters, duvet covers, bedskirts, shams, slipcovers and upholstered headboards. Cotton sheets up to 330 thread count. Bath towels, too. New bridal registry! Color catalog.

$2

73

Fine Art Impressions



Hundreds of on-canvas replicas of American and European paintings from the famous to treaures hidden in private collections. Each one, like Picasso's *Portrait of Dora Maar*, is beautifully crafted right down to the artist-grade canvas and hand brushed stroked surface. Available unmounted or in museum quality frames. Color Catalogue.

$2

MULTI MEDIA THE NEWS STAND℠

For a limited time, you can also order any of these catalogs on the Internet through:

The Multimedia Newsstand
http://mmnewsstand.com

74

MARVIN WINDOWS & DOORS



Beautifully demonstrates how made-to-order wood windows and doors can enhance your home. Helps you determine your needs for design, energy efficiency and maintenance, then choose the products and options to match.

Free

Fall & Holiday Catalog Collection

75

Antique Hardware & Home Store



Antique Hardware is just a small part of what you'll find here. Begin with 1,000s of old style home products, continue with fabulous prices on clawfoot tubs, shower conversions, sinks, faucets, knobs, door pulls, lighting fixtures (many manufactured by us). Wrought iron too. Lowest price and satisfaction guaranteed. 72-page catalog (refundable with purchase).

$3

76

The Body Shop



THE BODY SHOP
Skin & Hair Care Products

The Body Shop brings you naturally based skin and hair care products. Modern formulas steeped in age old wisdom and recipes culled from cultures around the world combine to bring you unique cosmetic products like Mango Body Butter and Pineapple Facial Wash.

$2

77

Claire Murray



Claire's 1996 catalog includes her new collection of hand-hooked rugs, plus her new line of woven throws. Many designs are also available as needlepoint, knitting, counted cross stitch, and hooked rug kits. Full-color catalog. Cost refundable with first purchase.

$5

78

Brass Bed Shoppe



Brass and White Iron Bed Sale! You can buy factory direct and save 50% on heirloom quality solid brass and iron beds. Once-in-a-lifetime savings! Special layaway and payment plans. Color catalog offers large selection.

$1

79

Worthington Group Ltd.



The finest furnishings won't make a home a true showplace. Architectural details turn the ordinary into a custom home. Mouldings, medallions, columns, brackets, mantels, table bases and much more. Worthington Group, Ltd. has the top architectural details available in the United States today. Put your decorating dollar where it counts.

Free

80

Diamond Essence™



Your best alternative to Mined Diamonds. Diamond Essence™ Masterpieces-the Best Simulated Diamond ever created, set in 14k gold, overwhelm diamond lovers. Build your very own collection of distinctive jewelry. Jewelry you've always wanted for daytime professional look or nightime dazzle. Subscribe to our world of versatile, affordable Elegance.

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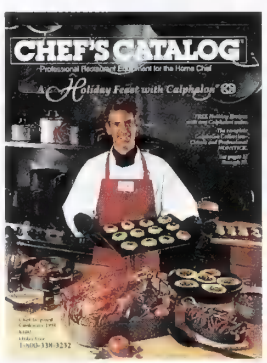


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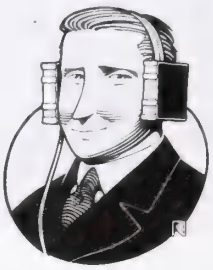


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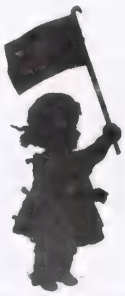


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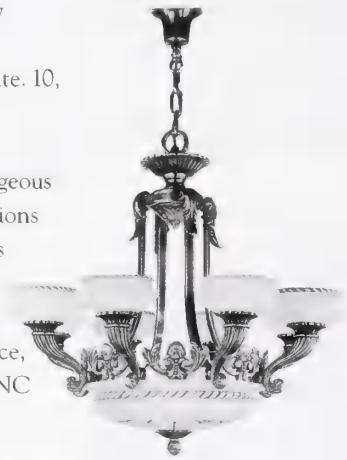


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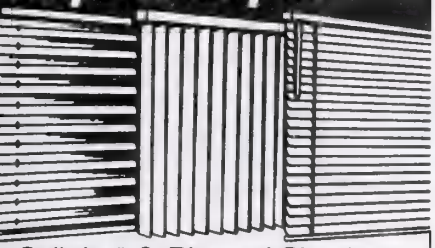
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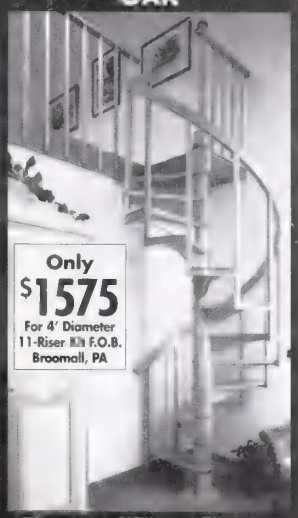
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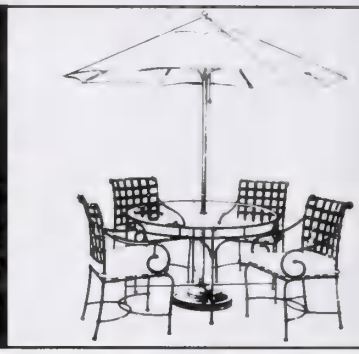
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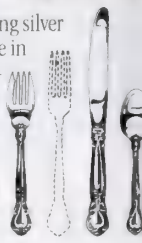


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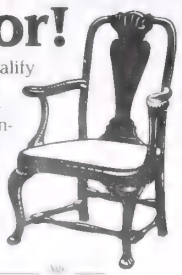
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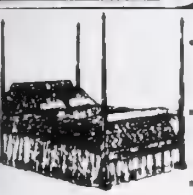
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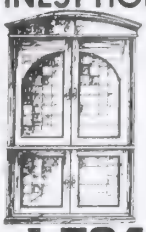
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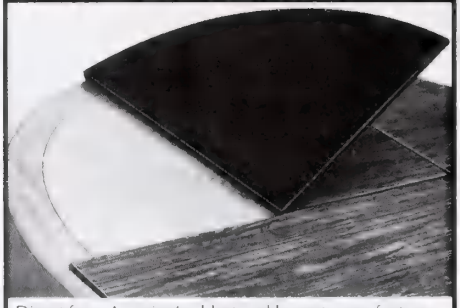
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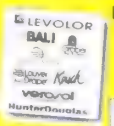
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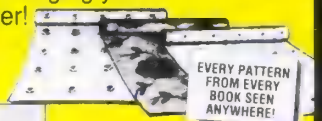
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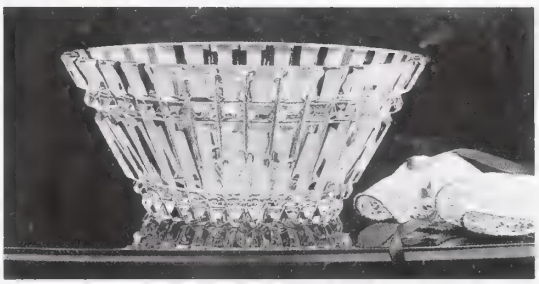
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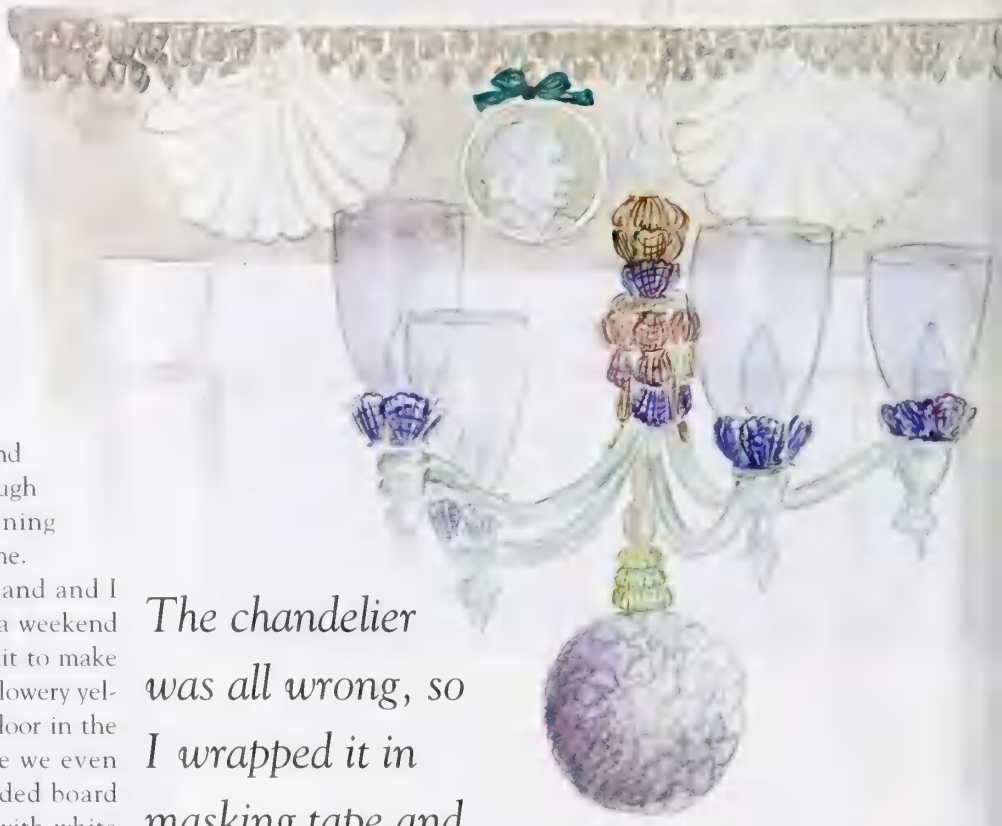


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SHELL GAME

By Margaret Kennedy



Although I have always loved and collected seashells, it was through an accident that I gave our dining room in the country a shell theme.

Four years ago, my husband and I bought an 1897 farmhouse for a weekend escape hatch, and I couldn't wait to make it mine. The coral wainscoting, flowery yellow wallpaper, and grass-green floor in the dining room had to go. Before we even moved in we painted the beaded board white and refinished the floor with white deck enamel. My mother, the wallpaper expert, and I, her willing assistant, painstakingly hung dove-gray Colefax & Fowler wallpaper with a small, chalky, fernlike motif and a vaguely Gothic border. We gathered white mismatched chairs around a whisper-gray gateleg table. The room felt calmer, but one eyesore remained: the Victorian brass chandelier that came with the house. I replaced the fussy amber hurricanes with simple clear glass until I could find just the right fixture.

The chandelier was all wrong, so I wrapped it in masking tape and slathered it with plaster. Then I sorted my shells and got out the glue gun

A few weeks later, my mother turned an upstairs washing machine valve the wrong way and caused a small flood. I thought the resulting water stain over the door in our pristine dining room made the wallpaper look appropriately aged, but my mother was obsessively apologetic. I hung a flea-market plaster medallion of Liszt, flanked by a pair of creamy Wedgwood plates in the shape of shells, over the offending stain. It looked great. So I kept going, arranging more pairs of shell plates, all different and all white, over the four other doors. Pale-blue starfish glued onto utilitarian Ikea tiebacks swagged the organdy curtains to one side.

One morning, soon after the plates went up, I woke up with an idea—I would shell the chandelier! Sailor's valentines, those wondrous hinged boxes with intricate heart-shaped patterns of tiny seashells, inspired me. I got out my shell collection. There were lumpy lion's paws and spiky chrysanthemums—an extensive assortment of fascinating shapes and colors—none of which worked. I needed lots more small shells that matched—which meant many more trips with a sandpail to the nearby beach.

I found a book—*Shell Shock* by Patrick Mauriès—and pored over whole rooms pavéed with shell My favorite was the shell pavilion in the par at Château Rambouillet, with architectura columns, panels and friezes beautifull orchestrated with contrasting light and dar shells. I went back to the beach for darke scallops. I even asked a waiter in Paris t pack up the perfect shells from a deliciou dinner of tiny clams. For three years I bored my family an friends with plans for "the chandelier."

Last weekend I finally did it. First, in order to make th skinny brass arms big enough to cover with shells, I wrappe the chandelier in several layers of masking tape. Then I pla tered the whole thing. I had to mix three batches of plaste because it would set faster than I could fingerpaint it or Cocooned in white, the chandelier looked so Giacometti chi I almost stopped there. Instead, I left the plaster arms plain since they looked a bit like coral, and concentrated the shel on the central support, with just one row of blue-gray scallop around the base of each hurricane. I sorted my shells by spec imen and size and experimented with several types befor glue-gunning them on. What looked best were rows of tin yellow and white clams with a few rings of cowrie shells fo contrast. Underneath, from a thin wire attached to the forme central finial, I hung a piece of coral, one of the famous Par clams, then stacked three greenish sea urchins over a Styrofoam ball studded with limpets for a final flourish. It looks fabulous. I love it.

And now I have hundreds of leftover shells, and a clock and three mirrors are stacked in the hall, waiting—perhaps for shells. ■

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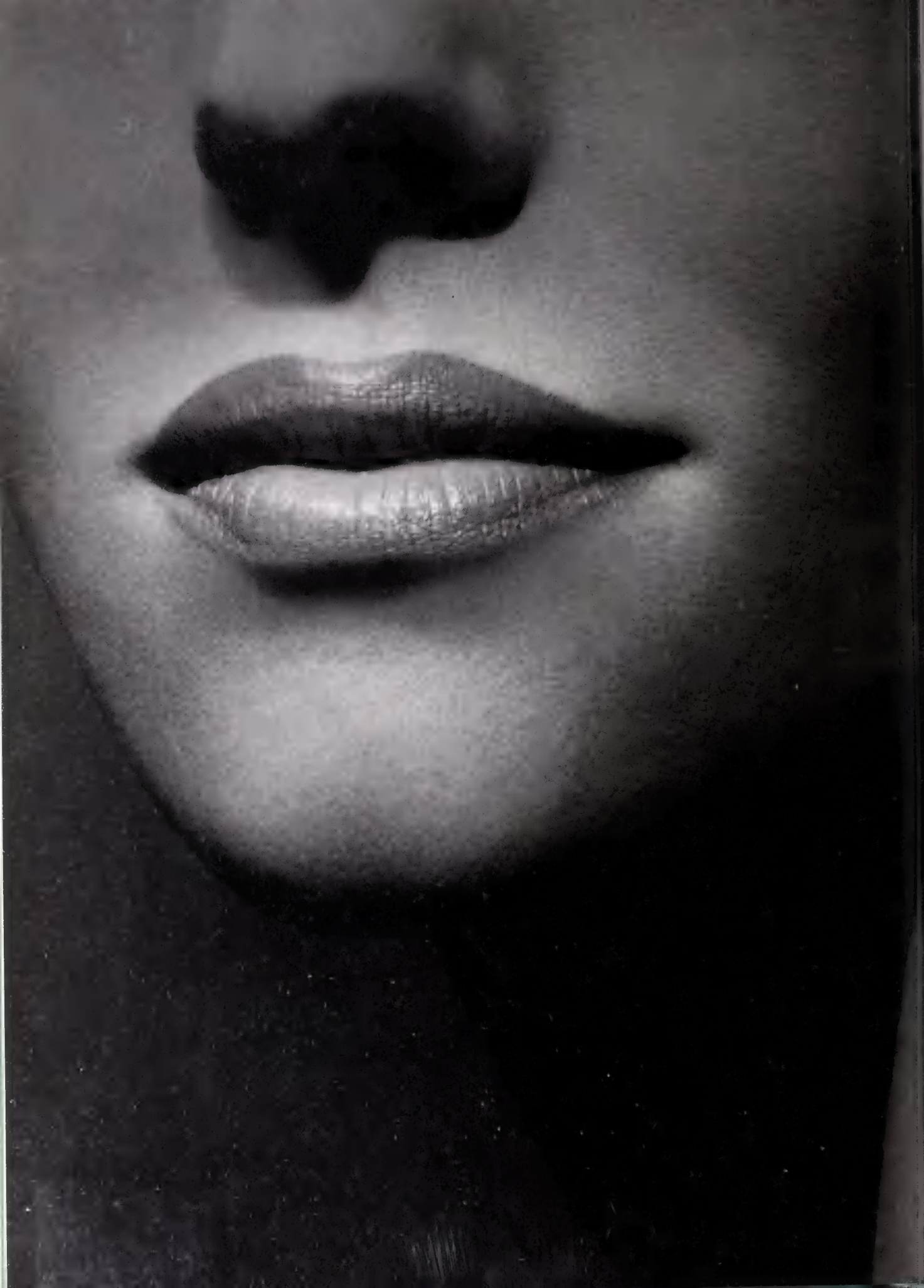
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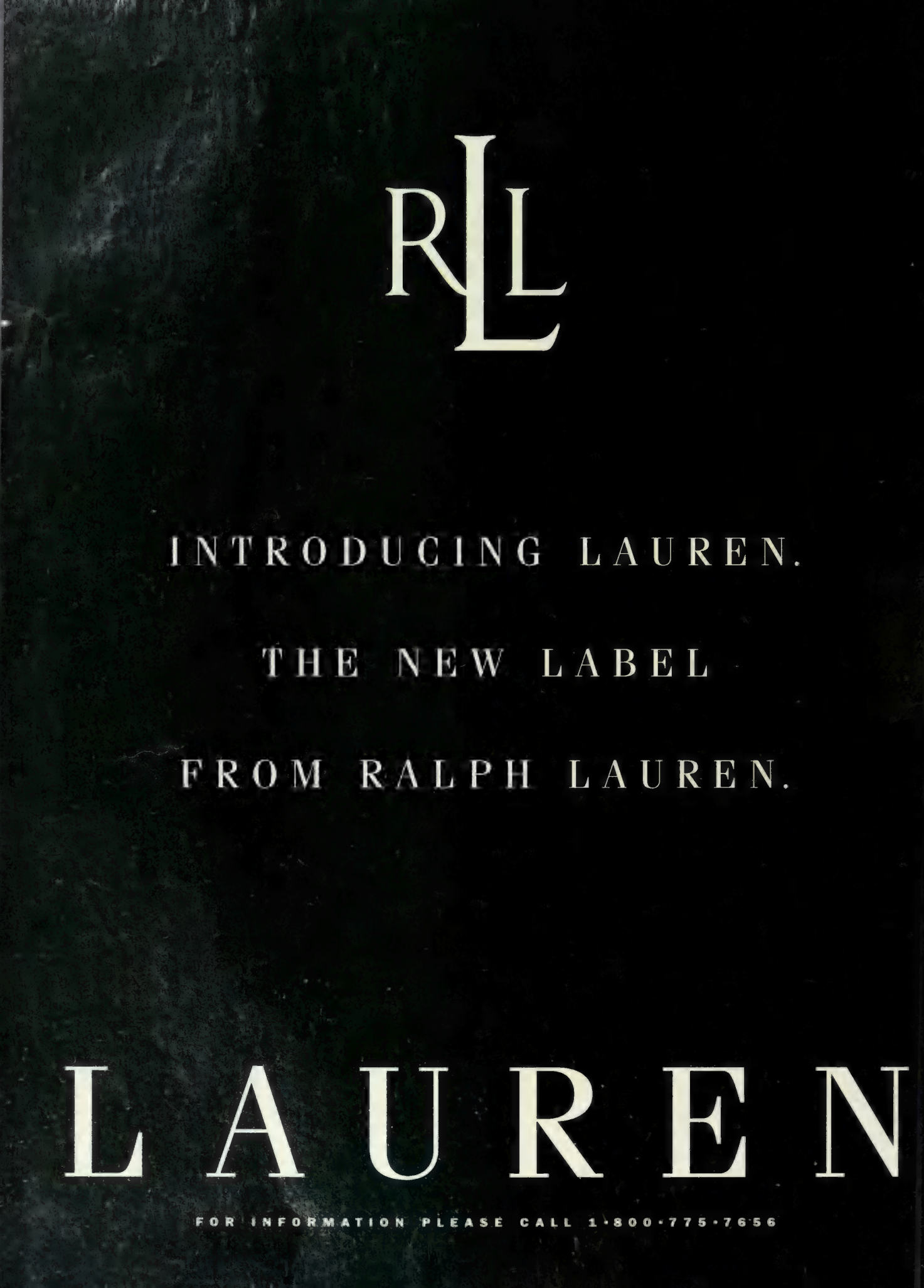
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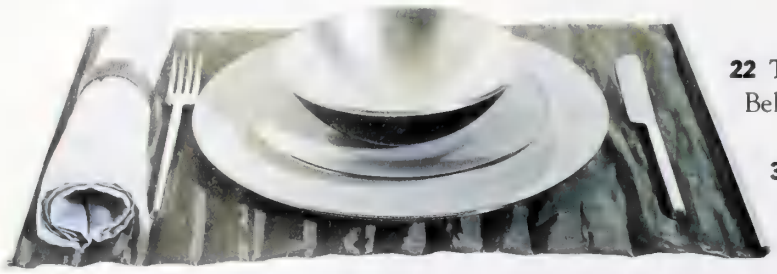
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BELONGINGS

By Hope Cooke

My mother piloted her Piper Cub one January night into the side of a mountain in the Sierra Nevadas. As my father had already left us, a baby nurse brought my sister and me back east, my mother's remains at the rear of the train.

My sister and I moved to my maternal grandparents' apartment in New York and the endless traffic hum outside became my earliest Manhattan memory. A year or so later I had my first epiphany in the hall of the apartment when I sauntered into a shaft of yellow sun wearing a yellow smocked dress and realized I felt yellow, part of the light. I was conscious the moment would pass, that I would always want to know what it was like to be three. I must feel this way hard, I thought, so I will always remember.

The following year my grandparents bought 8B, the apartment across the hall from them, and sent my sister and me to live there with a nanny and a Swedish cook. The room where I stayed was near the elevator, which rattled at night; it was furnished only with a low cot, scratchy carpet, and curtains patterned with what looked like bats but probably were butterflies as they had belonged to my mother, an ardent lepidopterist.

My grandparents seldom crossed the hall to see us. Though loving to each other, they remained virtually silent with us during our good-night visits to their apartment. We would sit primly nibbling cheese and crackers as they worked on crossword puzzles, kissing their cheeks and leaving when they turned on the news. Their emotional distance stemmed perhaps from an outmoded upper-class belief that a separation between children and adults was correct (unless the latter were servants). More likely the pinched affection came from my grandmother's rage over my mother's death and her hatred of my father.

When I was six, an English governess arrived to replace the many ill-tempered Scots nannies who had passed through the household, running 8B. I was afraid she too would leave. On her days off I counted the dresses in her closet, making sure she had not packed. But she stayed, and began to furnish my room from her salary, framing the *Cries of London*—sentimentalized pictures of street hawkers—from a Yardley's calendar, hanging ruffled curtains, and giving me a reading chair. The room's transformation made me feel like Sarah Crewe, the Little Princess.

At night before sleeping, I made up stories about families swaying their way across the country in covered wagons, shipwrecked children weaving shelters with rope and thatch. The first filled me with a sense of loss as the families >

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Now it was my turn to have possessions boxed and stored, this time in a Manhattan vault where they stayed for years, a dark, unattended party

jettisoned furniture to lighten the load; the second thrilled me with the notion you could make a house from leavings. I sometimes couldn't sleep because I was too busy fashioning stumps into tables, making little mossy chairs, lining up driftwood shelves with gourds for cups. I determined I would one day create a home with my own belongings.

In the summers we went to Long Island to a big clapboard house built before the Revolution. I spent the daytime in an outbuilding turned into a little playhouse, my governess reading or sewing on its porch, me fussing over dolls inside. I felt huge there. If I needed to feel my right size, I'd go to the unoccupied guest room of our main house, drink in the silence, comfort myself with how everything fitted together: the light curling over the four poster beds, the grain of their golden wood like brushed fur, the silk counterpanes embroidered with hard, raised monograms.

My grandmother sold the house after my grandfather's death, when I was ten, asking my sister and me to choose the things we would like to keep. It was then I saw my mother's furniture which had lain crated in a shed on the grounds. Out of the boxes it looked new and unused, like merchandise in a shop. I didn't want any of it and there was an auction. What I did want, insisted upon having, were my books and the guest room furniture, including a mahogany highboy, tiger maple bureau, piecrust tea table, and poster beds. Now it was my turn to have possessions boxed and stored, this time in a Manhattan vault where they stayed for years, a dark, unattended party.

I went off to boarding school and later to college, living by now like the proverbial Collier brothers in a flood of books, records, and clothing, losing all sense, or even memory, of furniture. Having no interest in objects, I skipped the hefty chunks on interiors and dowries in books assigned for my French and Russian literature classes. For that matter, deeming it realist trivia, I skipped objective description of any sort, speeding through tomes in a matter of days. And I was enraptured and curious about travel: Ever since high school I had been going back and forth to the Middle East and India, visiting an aunt and uncle in the diplomatic service who became my guardians after my grandmother's death.

The week after college ended, I left the country to get married. Packing cases full of childhood paraphernalia followed me to my new home in Sikkim through Suez, around the Indian Cape, and up the Himalayan foothills. One crate became a clubhouse for my stepchildren—the realization of a fantasy I had held since I was their age. I even made a sign saying "Grown-ups keep out," though now I was the adult.

My new home, the Palace, a clumsy turn-of-the-century stucco building with about fifteen rooms, posed a challenge—a satisfying, even thrilling challenge. My husband, the country's crown prince, was a widower when we met in Darjeeling during one of my summer trips to India, so there had not been a *kim-ki-Am*, mother of the house, as they say in Sikkim, for some years. Also we were cash poor, an attribute we bore proudly, most Asian royalty being venally well-to-do. On top of this, an elder royal half-brother had retired to Tibet a generation earlier, taking all the palace furniture except a Victorian buffet too heavy to move, even meanly stripping the rose-patterned English paper from the drawing room walls.

The furniture I brought was assimilated into the musty, sparely furnished rooms, which lent themselves more readily to my Early American pieces than to the Sikkimese cabinetry already there. The mesh of styles reminded me of old houses in Salem and Newburyport, where China goods blended with Colonial tables and chairs—houses my mother's seafaring family had lived in long ago.

For the ten years I lived in Gangtok, the capital of Sikkim, I not only had the satisfaction of being involved in the country's push for development in health, education, and welfare, but also the daily pleasure of a cozy, child-filled house. Despite a sometimes strained marriage, I exulted in finally having a home of my own, the rooms assuming their own traits which all of us knew like family secrets: the children's hide-and-seek spot under the table; Old Faithful, the guest-room urinal that gurgled all night; the fire-lit nursery, snug as a tent. When I finally had to leave that house as violence ripped the country apart during its merger with India, I said farewell by sitting down in each room, as the Russians do before making a journey. Partly because of the suddenness of my flight with the children, partly because of my decision not to disturb the harmony the house had achieved, I took almost nothing with me.

My two children, five and nine, my teenage stepdaughter and I came to New York on visitors' visas, though we were not visitors; neither were we immigrants, nor were we homecomers. We were displaced people. Except for my sister, with whom I had scant ties, I had no immediate family here, no visceral sense of belonging. The few trips I had made back to the United States from Sikkim had always been cocooned, ceremonial, speaking for and of my new country, even the long dresses I had worn setting me apart.

For months before leaving we had been threatened by armed gangs as turmoil in Sikkim grew; for years before we had been censored, bugged, and intimidated—so now I had a released P.O.W.'s sense of relief, exhilaration, weightlessness, and disbelief at being here, along with an overwhelming sense of loss for the country we had left.

I rented an unfurnished apartment by the East River. The dining nook had a tiny crack of a river view—a crack of freedom. Though events unfolding in Sikkim often >



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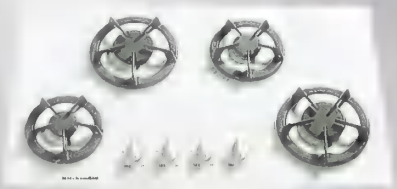
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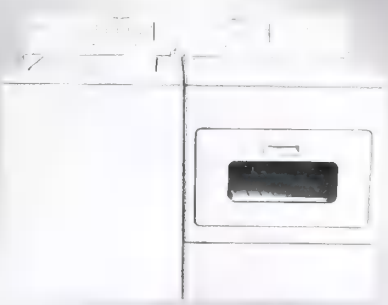
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I met a man who lived nearby. "Where do you put your Christmas tree?" he asked the first evening he came for dinner. I liked the question

oomed larger than our life in New York, the precariousness f our existence here made me wide awake to connections, wed by the city's plenitude, its hurly-burly freedom.

On weekends I took the children to every block party, reet fair, and community dance in town. Sikkimese and merican friends joined me. My friends and I were like a ibe, sharing hardships, celebrating good times. The rest of ie city seemed in the same mood; we had returned at a period the early seventies when people were hungry for shared rit-al, linkage.

Memories slowly surfaced, fall being one of them. Fall as American, and I had missed it more than I had known, ven Macy's Thanksgiving Day Parade reducing me to tears. y spring, our friendly Yorkville apartment house had begun feel homey although, reflecting our uncertain tenure, I had utfitted our apartment minimally. I had enough inheritance ft for our rent and the children's school, but except for mat-esses and plank bookcases we had little furniture. Occasion-lly I would bring back something found on the street. Children from other floors gravitated to our apartment to mp on our mattresses, exuberant at the absence of belong-ngs and constraints.

Despite their lingering grief at leaving Sikkim and their nging for their father, my son and daughter were learning ty skills, swaggeringly independent with their bus passes. My on became a soccer star and we went to all his Randalls sland games. Every holiday our mattress-filled living room lled up with Sikkimese students who had no place to go. We ere extended family, in any case; exultant in our growing iendship, franker than we would have been at home, as we ways called our old country.

But even as we racked up months, got variables in rder—school, pediatrician, bank branch, supermarket—my ays were alarmingly unstructured. Respites reconfirmed our otlessness. When we returned from weekends visiting a mar-ed friend in Connecticut, we felt the loss of her big frame ouse, her husbanded life. Visits to my aunt in Washington here we ate dainty, balanced meals off bone china left me eak-kneed getting out at Penn Station, all defenses gone, nly Yellow Cabs as armor. Our apartment would look so bare, ut some part of me was proud to be a standing vertebrate hich New York requires of you, as opposed to curling up in a rustacean society, which official Washington can be.

Traumas afflicting our family in Sikkim strafed us every ew months—big ones like attempted murder, house arrest, lness, death. Every time I got a little vantage here, took a New School course, published a story, some far larger reality here wiped it out. Sometimes I would start to snivel on the reet and go into a dark restaurant until I got a grip.

Though I eavesdropped intensely on our neighborhood, major national events passed by almost unnoticed. I missed the '74 recession except that suddenly the remainder of my money was considerably reduced. I heard the muffled clapping of the gloved White House servants saying good-bye to the departing Nixons but only vaguely understood the cause. I was aware of the Embassy rooftop helicopter exit from Saigon, but couldn't share the shame. So I began to read up on the years I had missed, to trek city streets in a conscious way. Every week-end saw me heading out on a social history walking tour, the local reality giving me ground under my feet.

Tragically, my husband died of cancer in New York soon after he was released from house arrest and we had to struggle with that loss, but eventually the roil in Sikkim ended. As the children came of age, I was far more in charge of my life than before. Now that my son had finished high school and my daughter was away in boarding school, I moved to Brooklyn to a neighborhood as gracious and quiet as parts of London, but with New York's flair. At first going from our Manhattan high-rise aerie to the Victorian enclave felt like a retreat, but my new neighborhood enfolded me, its streets as cozy and tended as rooms.

My wisteria-entwined brownstone turned out to be near Greenwood Cemetery, where my mother was buried, a strange coincidence and satisfying closure. I had not known she was there until some time after moving to Brooklyn. There were other coincidences too, including the auspicious Buddhist symbols on the Victorian fence and the Asian bamboo grass in the backyard. My old furniture, sent back from Sikkim ten years after I left, settled itself into the sitting room warmed by a fireplace and upstairs in my bedroom and library with their scrolled plaster decoration. I realized I had missed the familiar pieces like limbs.

A year after moving in, I met a man who lived nearby. "Where do you put your Christmas tree?" he asked the first evening he came for dinner. I liked the question.

Now we are married and proud grandparents of two little girls who visit often. Though my son and his wife, a childhood friend from Sikkim, live nearby, he still stores his comics and soldiers in our crowded basement. My daughter goes back and forth to Asia, sometimes taking her possessions, sometimes leaving them here. I ruminate on her midden of goods—her children's books, her shoes, her four-poster bed stuck with decals—missing her nearness, knowing that her life and belongings will fully intersect before long. Often it takes time, but it happens. ■

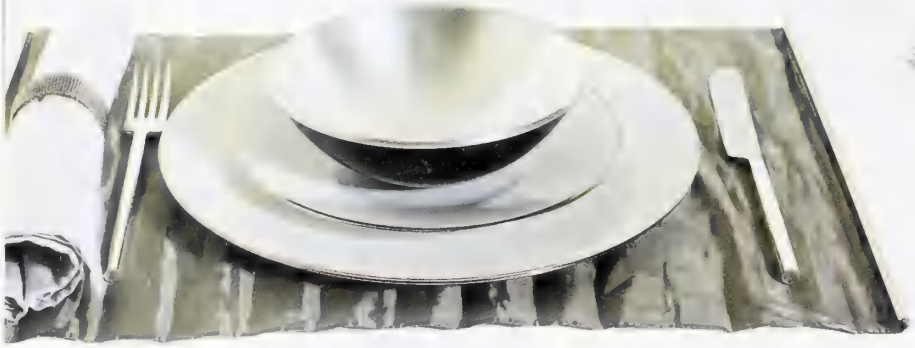
Hope Cooke's most recent book, Seeing New York, *was published by Temple University Press in 1995, and she has just completed* Safe House, Durable Goods, *a meditation on the life of houses. Her first book, in 1981, was a memoir.*

For more than a glimmer of style, remember that silver, steel, and platinum reflect light, brightening every corner

EDITOR: ELIZABETH MAYHEW

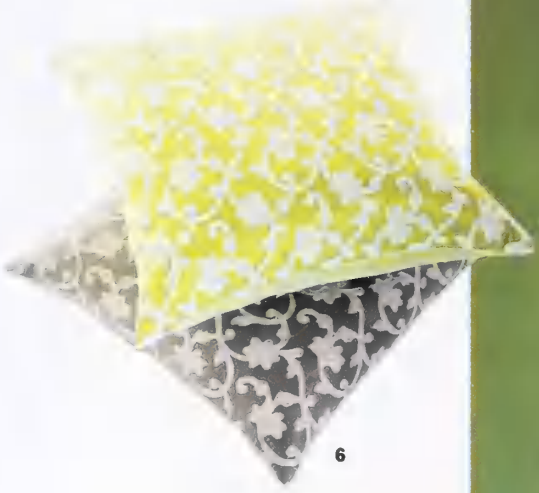

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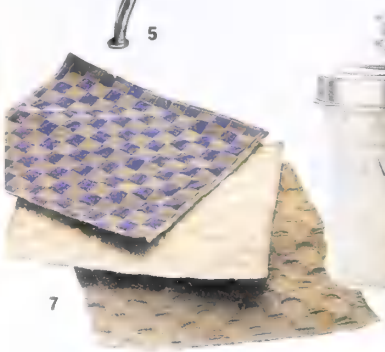

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1. *Candleholder is mesh-sided, $295. At Takashimaya: 212-350-0100.*
2. *A polished steel occasional table folds flat for storage. Through decorators. Call Summer Hill: 212-935-6376.*
3. *Silver mesh place mat makes a table setting shimmer, $200 each. All from Calvin Klein: 800-294-7978.*
4. *Candy dish has the look of old mercury glass, $50. From Ap're'po Designs: 614-967-6000.*
5. *Steel twig chair is a reissue of an 18th-century French design, $1,995. From Les Jardins au Soleil: 415-331-1114.*
6. *Silk organza is layered over satin pillows, $150 each. From Kate Morrison: 212-740-6024.*
7. *Check out Gretchen Bellinger's fabric. Through decorators. Call 518-235-2828.*
8. *Italian canisters for kitchen staples, $19 each. At Domain: 800-4-DOMAIN.*
9. *Candlelight is reflected in the mirrored back of a candlestand 63 inches tall, $275. At Intérieurs: 212-343-0800.*



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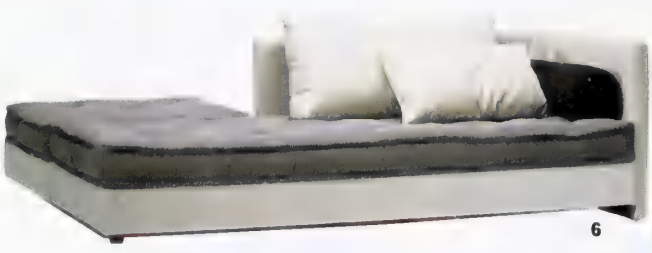

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1. Canvas cushio nestles in a raffia chaise, $1,250. From Palecek: 800-274-7730.
2. Piping shows off curves, $2,054 From Milling Roa 910-885-1800.
3. Chaise is part of Directional's modular system, $1,695. Call 910-841-3209.
4. Flared form and allover tuftin on the Eaton chaise. Through decorators. Call 800-DONGHIA.
5. Fifties designs inspired this biomorphic shape $2,450. From Salon Moderne: 212-219-3439.
6. Chaise double as a single bed, $2,615. From Ligne Roset: 212-685-1099.
7. Goodman Charlton's Sutton chaise, $1,900. Call 310-657-7068.
8. Brennan-Edwards's aluminum Récamier painted to resemble wood and cane. Throug decorators, $3,750. Call 410-267-9437.
9. Urban Campaign daybed $5,915. From Kenneth Winslow 212-219-9244.
10. Blobeuse has cartoonlike silhouette, $3,714. From Vibieffe: 039-2455449.


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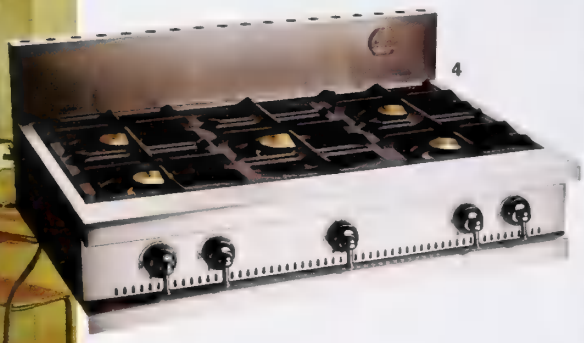
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1. *Dacor's 48-inch Epicure cooktop has six 15,000 BTU sealed gas burners, $1,100. Call 818-799-1000.*
2. *Curved doors distinguish Snaidero's Ola lacquer cabinets. Call 310-516-8499.*
3. *The Grand Chef from Boffi is a stainless-steel work station with raised edge. Call 212-421-1800.*
4. *La CornuChef, a 36-inch cooktop, consists of one 20,000 BTU burner and four 12,500 BTU ones, $4,000. Call 800-892-4040.*
5. *Russell Range's steam oven adds moisture to baked goods, from $3,895. Call 800-878-7877.*
6. *A 27-inch double-convection wall oven features side-hinged doors, $3,930. From Gaggenau: 617-255-1766.*
7. *Thermador's Ceran radiant-halogen cooktop can be adjusted for a 6-inch pot or even a large pan, $929. Call 800-656-9226.*
8. *Amana's Wave Oven uses halogen to cook food fast, $1,499. Call 800-843-0304.*

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1. A "fishware" set, $40; 2. Hand-painted sign made from old driftwood, $55. Both at Camps and Cottages: 510-548-2267. 3. Yellow leather brightens La Lune's rustic side chair. Through decorators. Call 212-935-6376. 4. Backpack a picnic for four, $165. At Wolfman-Gold & Good Company: 212-431-1888. 5. Oil lamp, $20. From the Vermont Country Store: 802-362-2400. 6. Scalamandré's new print is a good catch. Through decorators. Call 516-467-8800. 7. Hermitage des Artistes transforms old wood crates into frames, from $150. Call 212-243-1007. 8. Cover porch swing cushions in Brunschwig & Fils' moiré stripe. Through decorators. Call 212-838-7878. 9. Bundle up with a Polarfleece throw, $40 each. From Dakotah: 800-325-6824. 10. MacKenzie-Childs's enamelware set for high tea, $165. Call 212-570-6050.

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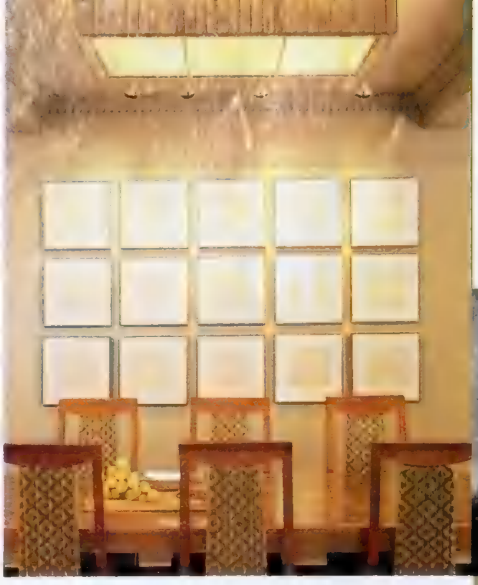
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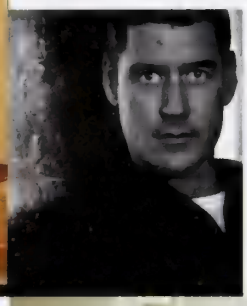
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COMING ON STRONG



William Sofield loves 1930s furniture, murky colors, and industrial materials. Here's how he pulls it all together

By Christine Pittel



William Sofield (top) performs a graphic balancing act in this dining room (top left), where Agnes Martin lithographs set the shape of the silver-leafed luminaire. Above: Stools and ottomans add spillover seating in a living room unified by one color.

Straight off the Concorde from Paris, William Sofield surveys the scene in the lobby of the new SoHo Grand hotel. "Look at that cast-iron-and-glass stairway," says the New York designer responsible for the interior, including this industrial-strength staircase that looks as if it should lead up to a turn-of-the-century steam engine, or the top of the Eiffel Tower. "Lit from below, the whole thing glows," says the 35-year-old perfectionist, who knows how to achieve a dramatic effect.

He recently opened Studio Sofield after four years partnered with Thomas O'Brien in their supremely successful Aero Studios, which offered the atelier concept of a design office combined with a retail store. "I'm a control freak," says Sofield, explaining his decision to concentrate now on his own design. "If I'm a shopkeeper, I'd like to be in the shop myself."

He first won acclaim for his refined, handsome rooms mixing thirties, forties, and fifties pieces in a way that made every single thing seem surprising, even if you had seen worn leather club chairs umpteen times before. His trick was to use modernist pieces in traditional arrangements—cheek by jowl with an ornately carved chest or a cheval mirror—instead of isolated in space. "Or vice versa," says Sofield. "I might put traditional pieces in a completely modern envelope." Divergent styles are unified by his neutral palette, led by some offbeat, murky color like a grayed celadon.

"Design is basically problem-solving," Sofield explains. "I help clients organize things so they can function happily in their home. Life is too short to think of decorating as some status statement." What looks fresh to him now are raw industrial materials instead of flea market finds. He's trying to stop collecting—"I'm in a purge phase." On this Paris trip he pored over plumbing supplies, and contemplated turning some rubber contraption into a hanging light (this is the man who converted firehose nozzles into elegant sconces). "We have ransacked almost every historical period," says Sofield. "It's time to start inventing again." ■

MODUS OPERANDI

- Plan a room as if it were an interstate highway, smoothing out the traffic patterns first.
- When arranging furniture, certain pieces that never move give the room structure. Everything else should be portable, to encourage people to reconfigure the space according to use.
- Use bright color as an accessory, so it can change.
- In a boring apartment, mask the irregularities—ugly through-the-wall air conditioners and aluminum windows—with curtains made of cheap theatrical scrim.
- Keep an assemblage of big ceramic pots at the front door to hold umbrellas and dog leashes.
- If you watch TV a lot, don't get talked into hiding it behind closed doors. You'll be miserable ever after.


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BYE, BYE BEETLES

Ever since Milky Spore bacillus, the only agent effective against Japanese beetles, became unavailable, the glittering, hard-coated beetles have been a late-summer scourge throughout the East. With no known predators, Japanese beetles devour the flowers and leaves of roses, hollyhocks, and zinnias, to cite a few, devastating gardens as they gnaw their ugly way to satiety.

Now Milky Spore is back again, as potent as ever. Just apply to your lawn, where grubs proliferate on a diet of grass roots. You will notice a dramatic drop in their numbers next season, and gradually you will be rid of them. Milky Spore may be used at any time during the growing season, although August through October, when eggs are being laid, is optimal.

The serum is handmade and labor-intensive, justifying a price of close to $70 for forty ounces. That quantity will cover 8,000 to 10,000 square feet, with its effect magnified when birds spread the spore wherever they fly. Manufactured from the infected remains of grubs and harmful to nothing other than *Popilla japonica*, the product is one of the first lab-made biological controls and one of the most impressive. (A spore created on the same principles has been readied as a way to eradicate grasshoppers, as ubiquitous in the Midwest and West as Japanese beetles are in the East.)



Milky Spore was invented in the laboratories of the United States Department of Agriculture, which manufactured it in the 1950s and 1960s. More recently a commercial producer licensed to make it experimented with a shortcut, hoping to skip the arduous process of collecting and using live beetles. The synthetic product did not work and ended in a million-dollar recall. Now St. Gabriel Laboratories of Reuter Company is licensed to produce the serum in the original way.

Look for Milky Spore at garden centers. (Because supplies are still limited it is not stocked by the giant chains.) You can also order from Gardener's Supply at 800-955-3370, or directly from Reuter-St. Gabriel (800-801-0061). *Cecile Shapiro*



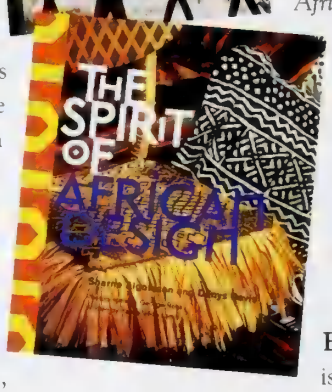
IN THE AIR

We're seeking rooms that get their strength from high contrast. Dark wood floors and mahogany furniture set off by walls and upholstery in pale, whispery colors.

STYLE AND SUBSTANCE







Some design books merely scratch the surface; three new ones dig deeper. In his stunning about-to-be-released *Minimum* (Phaidon/Chronicle, $95), British architect John Pawson surveys works of art and architecture that achieve greatness from simplicity, citing examples ranging from a 12th-century abbey in France to the Douglas fir staircase in his own house in London (top). Louis Sagar brings the themes that have made his five Zona stores so influential—a reverence for nature, an appreciation of rustic tools (such as the many shaped shears, center)—to *Zona Home* (HarperCollins, $50). *The Spirit of African Design* (Clarkson Potter, $35), by Sharne Algotsson and Denys Davis, tells how to introduce the textiles, furniture, and artifacts of that continent into the home. *Jane Margolies*

PIGMENT OF IMAGINATION

Elizabeth Street in New York's SoHo is dotted with artists' studios, and this is where glassmaker Michael Anchin is transforming his living room into a gallery. He never meant to go retail, but when passersby saw the glass objects glowing in his window they kept knocking on his door, assuming he was opened for business. Now he is.



Anchin started blowing glass twelve years ago and was soon blasting startling color into irregularly shaped, long-necked bottles. Barneys New York and crafts galleries across the country scooped them up as fast as he could exhale. Today his one-of-a-kind objects include swirled lamp globes, frosted perfume bottles, and Venetian-ribboned bowls ($40 to $500). "I love guiding glass to where it seems to want to go," Anchin explains, holding a perfectly shaped bowl spotted with jewels of pigment. "I think of my glass as liquid that is frozen in the moment." Michael Anchin's, 250 Elizabeth St.; 212-925-1470. *Alice S. Feiring*

GARDENING INDOORS AND OUT

Yet another shop catering to those with gardening fever has sprouted. Yard Co., in the Chestnut Hill section of Philadelphia, occupies three rooms of what used to be a 1920s florist's shop. The owners offer gardening tools from around the world—English watering cans, Swiss pruners, and Dutch perennial spades. For garden-inspired interiors, Yard Co. sells iron chandeliers with leaf motifs, lavender-stuffed pillows, and botanical scents. Take a peek in the shop's backyard for fountains, hibachis, and outdoor furniture. Yard Co., 8430 Germantown Ave.; 215-247-3390. *Elizabeth Mayhew*



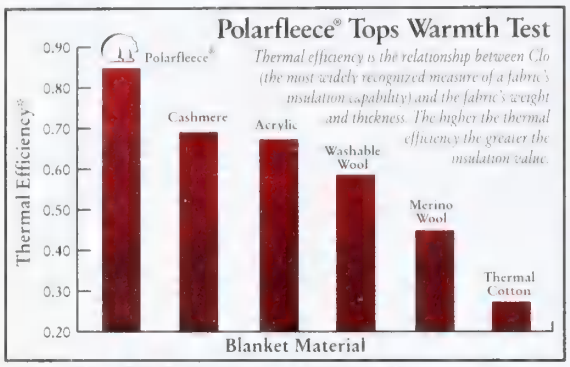
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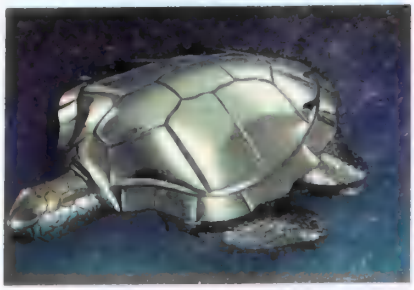
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EXHIBITIONS



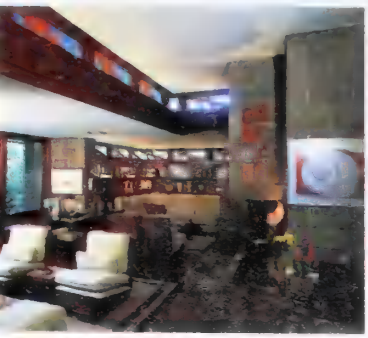
Williamsburg, Va., September 27–December 1997 In the 18th century, England's Industrial Revolution enabled middle-class Americans to own metal and ceramic dinnerware and accessories that were luxurious yet affordable. This "consumer revolution" is the focus of an exhibit at Colonial Williamsburg, which includes the turtle-shaped soup tureen (left), made of Sheffield plate instead of costly sterling silver. Call 804-220-7724. **Chicago, September 28–January 5** During the latter part of his life, Edgar Degas transformed his portraits of dancers and bathers, such as *Woman Drying Herself* (top right), into explorations of pattern and color. "Degas: Beyond Impressionism" at the Art Institute of Chicago features 90 of these late pastels, paintings, and sculptures. Call 312-443-3600. **Washington, D.C., September 21–February 9** At the Phillips Collection, "Impressionists on the Seine: A Celebration of Renoir's *Luncheon of the Boating Party*" examines the way Renoir and his contemporaries painted Parisians at play. In the 1860s and '70s, the river was a popular spot for dining, swimming, and boating. *Oarsmen* (right) is by Renoir's friend Gustave Caillebotte. For tickets, call 800-551-SEAT. **Williamstown, Mass., August 3–January 5** Renoir fans should also visit the Clark Art Institute where "A Passion for Renoir" has 33 landscapes, still lifes, and portraits by the French Impressionist master. Call 413-458-9545. **New York, September 12–November 1** In the 1960s Joe Colombo's work marked a high point of Italian product design. His versatile, inventive furnishings, including the Boby (left), a modular plastic storage unit with swing-out trays, are on view at the New York School of Interior Design. Call 212-472-1500. **San Francisco, September 26–January 5** Through lyrical, idyllic, and often disturbing photographs, an exhibit at the San Francisco Museum of Modern Art traces the way Americans have developed the West and changed the face of deserts, forests, and cities. Karen Halverson's *Lake Powell Near Page, Arizona* (right) shows motorboats on a serene lake. Call 415-357-4000. **New York, August 7–November 2** Check out "Democratic Design," a 50-year retrospective at Ikea's Marketing Outpost. Call 212-308-4532.





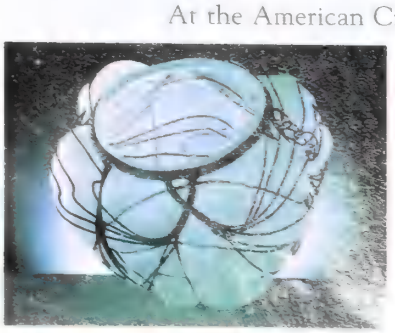


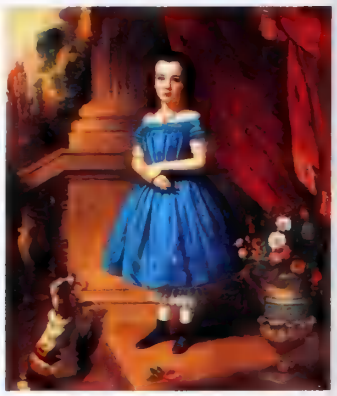
EVENTS





Seattle, September 25–29 Of the 400 Frank Lloyd Wright buildings remaining in America, only four are in the Northwest. You can tour two of these rarely seen private houses located near Seattle as part of a symposium sponsored by the Frank Lloyd Wright Building Conservancy. The Brandes house (left) has cypress interiors and original furniture designed by the architect. Call 312-663-1786. **Washington, D.C., September 8** From the ultramodern Chancery of Finland to the Beaux-Arts mansion belonging to the Republic of Croatia (above right), seven foreign embassies are opening their doors, allowing you to glimpse ballrooms and reception halls normally reserved for the eyes of visiting dignitaries. Call 202-387-4062. **Evanston, Ill., August 23–25** At the American Craft Exposition find one-of-a-kind objects, such as Josh Simpson's copper-and-glass basket inspired by the planets (left), $6,000. Call 847-570-5099. **New York, September 11–12** Spurred by the tragedy of the Oklahoma City bombing, the family of entrepreneur Robert O. Burbridge is selling his 19th-century art and furnishings at Sotheby's to benefit the Oklahoma City community. Culled from the Burbridge Foundation Collection, the sale includes *A Portrait of a Young Girl and Her King Charles Spaniel* (right). Call 212-606-7000. *Beth Sherman*







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WILDFLOWER RESCUE

Dedicated volunteers in suburban Detroit save thousands of Michigan woodland plants each year, digging up native species before their habitats are razed for development

By Carolyn Ulrich

We sailed forth in a GMC Jimmy, although an ark might have been better. It had rained the day before with an intensity only Noah could love, and the sky still looked threatening. But spirits were high as members of the Wildflower Rescue Committee donned Wellies, gloves, and rain hats for one more venture into the woods of suburban Detroit to dig up wildflowers on land slated for development.

The Committee, formed 21 years ago, is headed by Patty Shea, a sprightly gray-haired lady as full of energy as her four grandchildren. In the beginning, the Committee consisted only of Shea and her neighbor Maja Schjolin, who traipsed through the woods, rescuing wildflowers and planting them in the gardens at Cranbrook House, an Arts and Crafts–style manor built in 1908 by George Booth, a Detroit newspaper publisher and founder of the Cranbrook Academy of Art in Bloomfield Hills, Michigan. Today the group's membership stands at 120, and the rescued plants number in the thousands. Many go into the woodland wildflower and bog gardens at Cranbrook, the remainder are sold at an annual plant sale, a fund-raiser for the estate.



Without the efforts of Shea and her followers and those of numerous other groups throughout the United States (see listing, page 48), many native species from our prairies, woodlands, wetlands, and savannas would be even closer to extinction than they already are. Plant rescues take place all across the country these days, some organized by institutions like the North Carolina Botanical Garden in Chapel Hill, others the work of concerned citizens like Wild Ones Natural Landscapers, a group started about fifteen years ago by Milwaukee environmentalist Lorrie Otto.

But the Wildflower Rescue Committee of Cranbrook is one of the oldest and best organized in the country. "We go in before the bulldozers, and we always get written permission," says Shea, adding that the group might work at twenty sites in a month. Digging takes place during the spring, when woodland wildflowers are coming into bloom and before the mosquitoes and poison ivy set in, but much organizational work takes place in the fall. Timing is important because some plants—spring-beauty (*Claytonia virginica*), Dutchman's-breeches (*Dicentra cucullaria*), and Virginia bluebells (*Mertensia virginica*), for example—are "ephemerals" that totally disappear when they finish flowering. This year the digging season lasted from April 22 to late June, with some members working a full six days a week.

Although it had started raining again, no one seemed particularly upset. Apparently they are used to it. "We

Into the woods with the Wildflower Rescue Committee of Cranbrook. Clockwise from below: Committee members posing at woods' edge for a photo op; swaths of marsh marigolds; Patty Shea, who started the group in 1975, digging up wild ginger.







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ften come back looking like drowned ts," says Erma Wagner, president of the ardens section of the Cranbrook House nd Gardens Auxiliary, the support rganization that oversees all fund-ising and conservation efforts at the rty-acre estate. And Saida Malarney, hauffeur of the Jimmy, recalled the me she got stuck driving a Jeep.

Getting stuck seemed a distinct ossibility as we eyed the sodden clay hat stood between us and the day's tar-et—a maple-oak forest rich in blood-oot, white trillium, and yellow dog-ooth violet. We decided to get out and alk. Off to the left, a subdivision of oscale houses loomed on the horizon. 's not clear how long it will be before he developers begin razing the woods, ut Shea is hoping for a couple of years. or the time being, however, our houghts were focused on getting through he mud without losing our boots.

Reaching the edge of the forest, e stopped for pictures, taking turns ith the camera, then plunged in, duck-ng under branches and splashing hrough puddles. "Watch out for that



ee. It'll eat you alive," warned Malar-ey after a run-in with a particularly erocious low-branched hawthorn. Shea, ell ahead of us, had already spied whole family of Jack-in-the-pulpit *Arisaema triphyllum*), prompting Wag-er to comment, only half jokingly, that hea has radar. "There can be ten of us ooking for something and Patty, twenty eet away, will call out, 'Oh, it's over here!' I've never seen anyone like her." lo one needed radar, however, to find he white trillium. This prized wild-ower, named for its trio of leaves clus-ered like a ruff beneath a crown of hree-petaled blossoms, carpets these woods by the thousands. Never fertil-ized, trillium and the other natives at the site were obviously thriving, fed only by the slow decomposition of fallen leaves—a point gardeners should bear in mind when attempting to grow these plants in their own yards. Also worth noting: nature's own "design style." Homeowners aiming to create a wild-flower garden often opt for a Seurat-inspired pointillist effect, planting a spot of lavender hepatica here, a clump of bloodroot there, accented by a smatter-ing of dog-tooth violet. But when left to their own devices the plants often orga-nize themselves into self-contained colonies. The mayapples, looking like tiny parasols, were distinctly unsociable, consorting only with one another, as were the spring beauties and dog-tooth violets. The look was more like abstract painting than pointillism.

Shea gave the marching orders and we fanned out, toting boxes for the plants in one hand and a small D-handled spade in the other. Everyone was on the look-out for more Jack-in-the-pulpit, since its inventory for the sale was still low—only 150 dug thus far, compared with last year's 400. Wagner, however, could not resist taking her spade to a few dog-tooth violets (*Erythronium americanum*), all the while stressing how difficult it is to dig deeply enough to collect the bulb at the base of the plant. Occasionally even she came up empty.

For a moment there was high excitement when I thought I had dis-covered a *Jeffersonia diphylla*. A truly rare plant, which Shea has found growing in the wild only once, it sports a pair of matching pale-green kidney-shaped leaves on slender foot-high stems—hence the common name twinleaf. Wagner ambled over and immediately saw that, no, I was actually looking at a bloodroot (*Sanguinaria canadensis*) which in its youth, she tactfully noted, does somewhat resemble the twinleaf. Other plants that the group has found only once or twice include double tril-lium, goldenseal, and yellow ladyslipper orchid. The pink ladyslipper orchid and double bloodroot—never.

After about an hour of digging, we started back to the Jimmy. "Once you're in the woods it's easy to get carried away and stay a long time," explains Malar-ney, "so a rule of digging only an hour keeps us from having too many plants to pot up each day." The one-hour rule still gives each person ample time to fill two or three boxes, after which the group returns to Cranbrook where the day's treasures are entered on a tally sheet, put in pots, and set out under the trees to await the sale. Some members bring lunches, as the work usually lasts into the afternoon. The atmosphere is festive despite the serious business at hand.

Back at Cranbrook, diggers from a second site had already returned and were standing around a picnic table mounded with potting mix—a blend of garden soil lightened by leaf mold and rice hulls. Among the workers was Mar-ilyn Dobie, one of two women whose daughters have also joined the group. How did she get involved? "I went >







***Jen Dobie (left) watering wildflowers after they have been potted. Above, from top: dog-tooth violets, bloodroot,* Trillium grandiflora.**

We eyed the sodden clay that stood between us and the day's target—a forest rich in bloodroot, white trillium, and yellow dog-tooth violet

digging one time and that did it," answered Dobie, who now goes out daily during digging season. "I think everyone here had someone who took them to the woods as a child." For Shea, it was a grandmother in Iowa, teaching her about hepatica and trillium, who sowed the seeds of a life's work. "Never underestimate early influences," she says.

For Erma Wagner, who joined to fulfill a fifty-hour volunteer requirement for a Master Gardener course, it was the warmth of the members that pulled her in: "Everyone was so friendly and I had such a good time, I just kept coming back." Saida Malarney, on the other hand, arrived already a committed environmentalist. She linked up with the group some ten years ago after realizing that construction of Interstate 696 was going to destroy wetlands, including some rare cobalt-blue bottle gentians (*Gentiania andrewsii*). As a member of the Cranbrook gardens auxiliary, Malarney knew of Shea's work and, with the assistance of a botanist at the Michigan Department of Transportation, was able to get permission for the Wildflower Rescue Committee to relocate the bottle gentians. Today the Committee enjoys a congenial relationship with MDOT, and word of sites that are going to be developed often comes from the developers themselves.

The culmination of all this effort is the Cranbrook sale. Plant collectors and gardeners drive in from all over the state—some of them lining up as much as two hours in advance. Such vigilance is well advised for anyone seeking specific items. While the sale stock of the white *Trillium grandiflora* may indeed reach a whopping 1,300 pots, there are likely to be only 40 *Trillium erectum*, much in demand for its rich dark red flowers. Of such rarities as goldenseal (*Hydrastis canadensis*), named for its yellow root, or the white-pantalooned Dutchman's-breeches, expect to see no more than ten. Of *Jeffersonia diphylla*—maybe five. In fact, goldenseal, Dutchman's-breeches, and *J. diphylla* are so seldom found in the wild that they must be propagated by members of the committee if they are to be included in the sale. The total wildflower stock of nearly 7,000 pots represents roughly 75 different species. Plants not sold are given to community gardens; others find homes in the backyards of committee members.

To be sure, snatching wildflowers from the jaws of hungry bulldozers isn't as good as saving the site where they once grew, but knowing that some of the rescued treasures will live on in other gardens is no small satisfaction. In a way, then, the members of the Wildflower Rescue Committee are latter-day Noahs. And that GMC Jimmy really is an ark. ■

Carolyn Ulrich, managing editor of Chicagoland Gardening *magazine, writes often on native plants.*

RESCUE OPERATIONS

"Plant rescue operations offer a wonderful opportunity to go in and save selected plants," observes Ken Moore, assistant director of the North Carolina Botanical Garden, "but we need to remember that these are last-ditch efforts. Our main goal should always be preserving natural areas intact." Moore, who has participated in numerous plant rescue operations over the past two and a half decades, emphasizes that many wild plants do not survive transplanting, but "with education and experience, you can pick those that will live."

Although Moore has participated in many rescue operations over the years, he is particularly proud of a project this past May in which the North Carolina Botanical Garden worked with developers and with an elementary school to help students move Christmas ferns to a trail behind their school.

Up in Massachusetts, the New England Wildflower Society, the oldest native plant conservation society in the United States, occasionally spearheads a rescue effort, as do certain chapters of the Texas Native Plant Society. The Crosby Arboretum in Picayune, Mississippi, specializes in saving bog plants. In Seattle, the county's Surface Water Management department runs a community stewardship program, which has been rescuing native wetland and upland plants since 1992. The Nature Conservancy may also get involved in a local effort (as when it helped move a prairie in suburban Chicago six years ago), but its primary mission is the preservation of existing natural communities of plants and animals through land acquisition and protection.

Moore stresses the importance of always working closely with developers to get official permission to remove plants from a site, to comply with all state and local laws designed to protect native plants, and to clarify liability issues. He also points out how important it is to organize plant rescues long before the bulldozers actually arrive on a site. "All across America so many natural communities are being destroyed, so people with an interest in saving native plants should look ahead. If they see a site that's going to be developed and there's no hope of saving it, they need to start organizing—the earlier the better."

The Crosby Arboretum, Picayune, Mississippi; 601-799-2311. **King County Surface Water Management,** Seattle, Washington; 206-296-8361. **The Nature Conservancy,** 703-841-5300. Contact state or regional field offices. **New England Wildflower Society,** Garden in the Woods, North Framingham, Massachusetts; 508-877-7630. **North Carolina Botanical Garden,** Chapel Hill, North Carolina; 919-962-0522. **The Wildflower Rescue Committee of Cranbrook,** Bloomfield Hills, MI; 810-645-3149. **Wild Ones Natural Landscapers,** Milwaukee, Wisconsin, contact: Bret Rappaport; 312-845-5116.



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LOVE ME, LOVE MY ITALY

A three-generation family tour

By Elaine Greene

After three days in Rome during which our nervous systems were scraped raw by jet lag, July heat, July crowds, an ear-splitting Greenpeace demonstration under our windows the first night, and legions of Vespas attacking like hornets the next two, we were longing for the small, quiet hill town we were about to visit.

My husband and I were taking our son, his wife, and their two daughters on a vacation we had promised would not resemble the standard travel bureau's Introduction to Italy. This would be a tour only we could give, as much a tour of the people we knew as of places.

Our son had been in Italy before, from ages four to six when we lived in the center of Old Rome, but to the others Europe was a new experience. I conceived the trip because I wanted these members of our family to share a major love object with us—a dangerous desire. Love me, love my Italy is not something you can force, although by the end of the very first day—so, incredibly, says my journal—I was already asking my husband, "Do you think they like it?"









Civita di Bagnoregio (above), accessible only by footbridge. Inset above: Jessica's journal. Far left: Jessica and Emily on the road. Near left: The luggage of six people traveling light.

The middle of Rome in the middle of summer is no place to infatuate people. William, our son, thought the city was "teetering on the brink of disaster, and it won't be lead plumbing or infectious disease this time but the internal combustion engine." (He is a scientist.) Yet he was thrilled by some of the oldest churches—not just for their beauty, but because to him, he said, they resembled geological features as much as buildings. Our daughter-in-law Pam, who paints, kept stopping abruptly in our walks, transfixed by the shadow play on the richly textured buildings. Sixteen-year-old Jessica, a quick study, understood the money and knew the neighborhood by the second day, so she was able to take her ten-year-old sister off to buy gelati and postcards. She began nudging her sister as we moved about the city, "Look Emily, a ruin." Giggles.

But Rome was hard work and Civita di Bagnoregio was where the real seduction began.

We said good-bye for ten days to the sisters of Santa Brigida on the Piazza Farnese, in whose convent we had been staying, and sped north into the country in a nine-passenger VW van—a luxurious seat-and-a-half for each of us, and excellent sight lines.

By six in the evening we were in Bagnoregio, a small city 16 kilometers south of Orvieto. We parked at the edge >


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of a deep valley, wide and green and thick with flowering yellow broom. Out of it rose a mountain formed in the Pleistocene on which stood Civita, a tiny town built of the same tufa stone that forms the ground itself, town and mountain a single tawny color against a brilliant blue sky. An arduous walk across a long, steep footbridge led us to the huge arched gate, also built of tufa. We smiled at each other triumphantly when we passed through the deeply shadowed arch because we all knew we were *someplace*. We had made an unmistakable entrance.

Civita (pronounced CHEE-vee-tah) is clean, silent, car-free, almost unpopulated. Fewer than two dozen people live here full-time, and if all the owners were present at once, they might add up to a hundred. The houses, which through the centuries have become fused by the additions of successive occupants, have such a material and stylistic unity that they could be a single labyrinthine building with roofless, stone-paved corridors. The architecture is medieval with some Renaissance modifications, the street grid is Roman, the deep cellars Etruscan; archeological evidence of an Iron Age settlement around 1000 B.C. has been found. A history lesson for people from the New World: Civilization has been going on here for considerably longer than at home. Later, William put it another way: "You realize you are an insignificant blip in time."











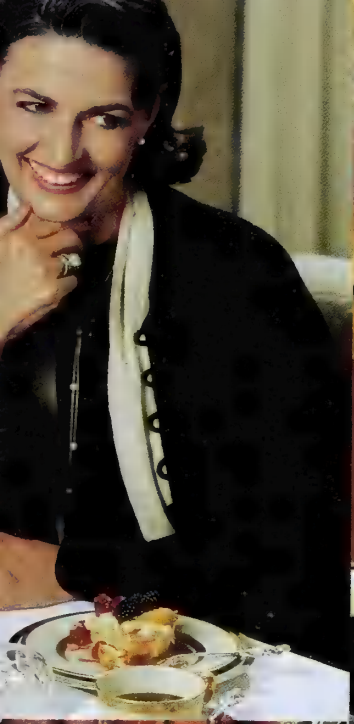
Clockwise from below: The small walled Tuscan town of Monteriggioni. Emily and Jessica at lunch in Cortona. Drying the family wash in Civita. The cats of Rome's Palazzo Spada. The campanile of the Duomo in Siena with its black-and-white marble stripes.

But now we were not philosophizing; now we were tired and hungry and wanted the comforts of our friends Astra and Tony's house. As soon as we turned the corner into their courtyard, we felt mothered. Luggage dropped, we nestled in cushioned chairs at the table under the grapevine-covered pergola with local wine, local olives, orange soda for the girls, biscuits, cheeses. We stretched, sighed, took deep tastes of the sweet air, lost our frown lines, laughed at nothing. I looked at Emily and saw that her shoulders had lowered, and the brave look she had worn against the stresses of Rome had been replaced by her usual blazing smile.

We all went to bed after dinner and slept ten hours that first night, with blankets—it was better than a week at a spa. At breakfast under the pergola, where we had every meal, Pam told us that she woke up when the donkey clip-clopped by, realized where she was, and contentedly dove back into sleep.

We earned Astra's approval, something not casually given, by not leaving [illegible] her tiny cultural hyperactivity; her visitors, often scholars, [illegible] all their time on excursions. Instead we strolled with her through the town, stopping to watch her husband supervise the restoration of a medieval house, using the same ancient materials—blocks of tufa, chestnut beams—and the same never-improved-upon structural techniques. Astra's tours are spellbinding history and architecture lessons (she is a professor, after all, as well as a deep-dyed romantic), but if she knows you there is also riveting gossip. This is Italy, where gossip is one of the minor art forms. Italians are voraciously interested in private lives and haven't got a judgmental cell in their collective brains.

And so we learned that the octogenarian monarchist lawyer next door can be relied upon to do something outrageous every August, when the town is most heavily populated—presumably to get the attention of his fellow citizens. One year he moved a late-Republican Roman commemorative column out of the public street and into his garden; another year he tore up his entire courtyard to dig for artifacts from the Etruscan temple that once stood behind his wall on the site of the present church of San Donato, dating back to the sixth century. . . . The aristocratic owners of a scrupulously restored palazzo, where I once saw an Andy Warhol portrait of the woman of the house hanging above a version of the famous pink satin "Lips" sofa Salvador Dali designed in the 1930s, have given up *dolce vita* house parties but still suffer from remodeling fever. They continue to open more underground passages, lighting them stylishly. . . . The resident peasants are a jealous breed, and now that Civita has become known as a good day-trip destination they have started >









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The girls kept going back to the gently spiraling path that leads to the bottom of the valley—the same route the Nazi garrison, having blown up the footbridge, took to escape the British army some fifty years ago

competing businesses—a wine bar here, a weekend *bruschetta* counter there—while trying to sabotage one another. . . .

Astra is unique but still she can be classified as a type among expatriates: a lotus eater. Born in Eastern Europe, displaced by the war, educated as an architect at M.I.T., she fell in love with Rome in the 1960s as a fellow at the American Academy, arranged her life so that she could stay a little longer, a little longer—and never left. She married Tony, an American, fellow architect, and kindred spirit, and while living and working in Rome for twenty-five years they have been increasing and improving their Civita holdings. They have acquired houses on three sides of a courtyard (site of two fallen-down rooms) with a low-walled vegetable garden along the fourth, at the edge of the town where the eroded mountain drops away.

After Astra's tour, the rest of our day was blessed downtime—sitting in the sun, reading, journal-keeping for Jessica and me, washing our clothes and hanging them out on a little terrace off the room my husband and I always occupy, wandering on our own. The girls kept going back to the gently spiraling path that leads down to the bottom of the deep valley—the same route the small Nazi garrison, having blown up the footbridge, took to escape the British army some fifty years ago. The citizens of Civita, who make use of every centimeter of land, keep their animals penned in caves along this path—chickens, sheep, a pink pig that the girls adopted.

Emily and Jessica already knew many Italian nouns and phrases, which they dropped into English sentences without even noticing. But I noticed, poked my husband. Secret smiles.

The second night we dined at the local summertime restaurant. *Jessica's journal: Marry a man from Civita and you could get to live here. Rafaele the waiter is the owner's son. He's tall and has pretty hair. Hmmm.*

After a few days in Civita we were off to spend a week at a country hotel in Tuscany. In planning this three-generation journey, my husband and I decided that we must pack and unpack as little as possible (a good idea for any traveler). We looked for a temporary home that would be a pleasure in itself as well as a good jumping-off point for sightseeing and chose Tenuta di Ricavo, in the region of Chianti halfway between Siena and Florence.

Ricavo is a small, intact, once-abandoned medieval manor and village first documented in the year 994. The church remains; the cemetery, the granary and other farm buildings remain; and the old houses along the single cypress-lined street have been converted into 25 guest rooms, some social spaces and a restaurant without compromising Ricavo's architectural integrity.

The setting is Tuscan at its most glorious: hilly, fertile farmland punctuated by luscious, tall, black-green cypresses, the most beautiful tree God ever designed. Many of the landscapes we saw from our van, identical to those in Quattrocento paintings, made us say *Ooh* in unison the way people do when they watch fireworks.

Less than an hour into our stay at Ricavo, Emily, our water rat, claimed her corner of Italy, the rock-bordered swimming pool set in a windless hollow where the cloying sweetness of jasmine is tempered by the cat-reek of lantana. By the next morning she had a friend, an American girl her age who was equally mad about swimming. Or rather about jumping into the pool in peculiar positions, no two alike. In and out they went, counting *uno, due, tre* each time.

One of the reasons we came to Chianti was to introduce our daughter-in-law and grandchildren to Nancy and Gianni, close friends since the sixties who live nearby. We used to see them as a couple but now they are separated, Italian style: They still go on walks together to find field orchids, Nancy cleans Gianni's house twice a month.

Gianni's house! If we could only have taken our family to one place, this would have been it. We used to live in the house on our vacations, before our friends' separation, and it was here that I first heard a nightingale, saw a cloud of a thousand fireflies (I swear). Here I once spent a day that glows in my memory—reading *The Golden Bowl*, all by myself that whole day long, in the still, small amphitheater of a front garden while everyone else visited vineyards. Here I would experience a piercing feeling of *shelter* every time we bolted the heavy door. "No one can get me," I would think.

The simple stone house has two rooms on the upper floor, an animal pen below (now a bathroom). It clings to the top of a rocky ledge in a village with a population of three. The village can and has housed about thirty souls, but all the working people have moved to the nearest town for such amenities as gas pumps and a coffee bar; landowners come back during the day to work the fields. Emily was especially thrilled by this place. When I asked her afterwards what she would like to do when she came back to Italy, she said, "See some more towns with population three."

During the Second World War, Gianni avoided military service but was detained as an antifascist in a porous prison that he bribed his way out of whenever he wished. As soon as the British Army arrived, he joined it. Gianni had been educated in England and they knew where to find him. He >



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Gianni lives in his primitive house, grows three kinds of figs, walks the fields picking up rusted ox shoes, and is the darling of the English expatriates

used to be an editor—"For the pennies, not for the pleasure of working," he would want you to know. Gianni has not a glimmer of an American-style work ethic. Now he does what he likes—lives in his pure and primitive house, grows three kinds of figs, walks the fields picking up rusted ox shoes, is the most avid and sophisticated reader I know, in two languages, and is the darling of the local English expatriates. It was clear to our companions that they were meeting a man from another country. Pam is reserved, but I know how to read her face and I saw how dazzled she was. We were glad Gianni was willing to give up two days of reading to join us for several meals and a tour of small villages.

Nancy is Gianni's second, much younger wife. She met him in Florence when she was at a small finishing school; half her class, all of them Americans, married Florentines. Like Astra, she falls into an expatriate category: more Italian than the Italians, and furthermore more peasant than the peasants. She had her baby at home in Florence with a midwife and disposed of the afterbirth in the *pozzo nero* (cesspool). She learned to wring the necks of pigeons, to find herbs and make potions. Although the other women in the village she now lives in (population 38) have electric spit-turners on their hearths, Nancy prefers the kind you must repeatedly and forcibly wind by hand.

Jessica's journal: Dinner at Nancy's. Very impressive lady—binds books as a profession, presses flowers, paints watercolors, does needlepoint, makes pottery sculpture, volunteers as a firefighter and librarian. Oh, yes—and has a mammoth garden with olives and several types of fruits.

But we didn't just visit friends. All six of us went to Cortona, Siena, San Gimignano (to be avoided: a teeming tourist trap with a Torture Museum), and Volterra, to which I would like to return for a day and night. In Tuscany you can stick a pin in a map blindfolded and almost certainly hit a wonderful town.

It was enlightening to compare another family's traveling style. One morning at Ricavo we were at breakfast on the gravel terrace surrounded by pots of brilliant flowers. Near us were the other Americans, accompanied by a thirteen-year-old son as well as their daughter, Emily's friend. We were all planning our day. For us it was do what you like (sweltering Florence for son and wife and sixteen-year-old; gathering wildflowers in the woods and a picnic with Nancy at an archeological dig for grandparents and ten-year-old). The other family was off to Florence, all four. Emily's new friend grumbled about going and we invited her to share our bucolic day. "Oh no," said her mother, with a laugh, "We believe in forced marches." I am not saying laissez-faire is better, just better for us.

The last morning at Ricavo the girls finished their lizard count, begun in Civita: 64. As we drove back to Rome for one more night before flying home, I thought about our sentimental mission. Had we succeeded? Ask Jessica.

Jessica's journal, final entry: After realizing there are so many countries out there with their own separate languages and traditions that I never even thought about, I want to see them all—Spain, England, France, all. But nothing will ever top Italy. Italy was my first. ■

HOTEL INFORMATION

Casa Religiosa di Santa Brigida, Piazza Farnese, 96, Rome 1-00186, Italy; 011-396-68-65-721.

Hotel Tenuta di Ricavo, Castellina-in-Chianti (Siena) 1-53011, Italy; 011-39-577-740-221.



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BENDING WITH THE TIMES

Orlando Diaz-Azcuy's sophisticated designs for McGuire, maker of timeless rattan, bamboo, and teak furniture, seem destined to become instant classics

By Martin Filler

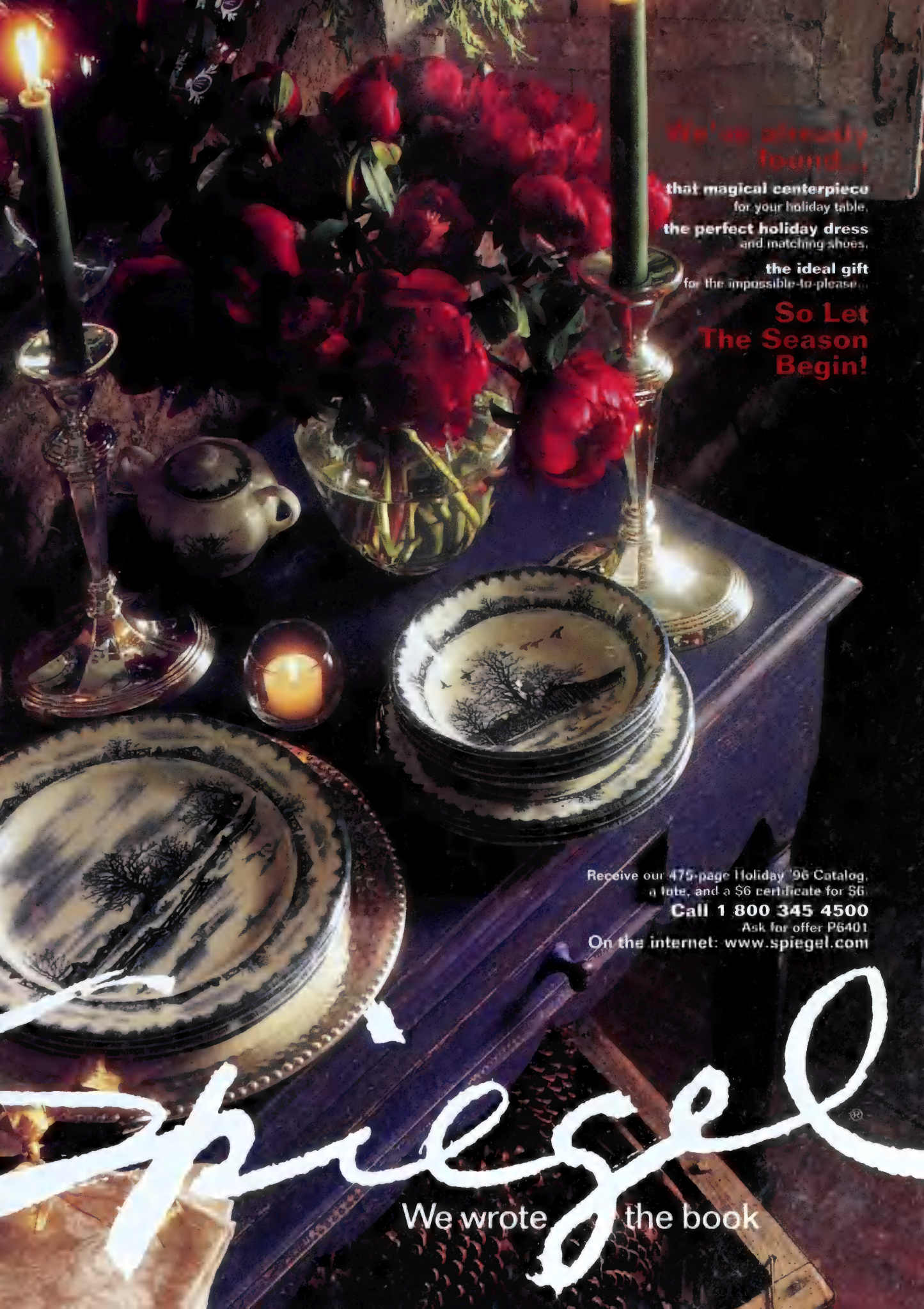
The dream of every design firm is to produce objects so timeless in their appeal that they will continue to find a new audience decade after decade. But even if that elusive goal is achieved, there is the quandary that success brings: How do you top a peak performance while building on the ideas that worked so well in the first place? McGuire, the San Francisco–based furniture manufacturer founded in 1948 and still best known for its Asian-inspired rattan pieces, has managed to do just that. Seeking to move ahead in its commitment to enduring values, McGuire commissioned the Cuban-born architect and interior designer Orlando Diaz-Azcuy to devise several new collections, including its first-ever line of upholstered seating.

"I wanted to bring the company into the future," says Diaz-Azcuy, "but not a Philippe Starck future, or what I call the school of the three-legged chair." Not to worry: Diaz-Azcuy's sleek, sophisticated chairs, sofas, settees, and tables—dashing but always decorous—will win their wide approval not from shock but subtlety.

Extending McGuire's heritage of rattan designs that blend extraordinarily well with pieces of many periods is the new spindle-backed Prescott host dining chair, whose strong vertical lines are reflected in the rattan uprights of the granite-topped Moiré side tables, which come in the three basic shapes of pure geometry: circle, square, and triangle. Similarly crisp but given an angular flair reminiscent of Italian *dolce vita* styling of the 1950s is the Cambria dining armchair, with its upholstered, channel-quilted back centered by a square button detail. The French chic of the 1930s and 1940s, so fashionable at the moment, can be discerned in the aptly named Trianon dining or occasional chairs, whose round backs and gracefully curving arms and rear legs would have been *comme-il-faut* on a prewar luxury liner. And Diaz-Azcuy's Vendôme series of upholstered tables and seating (which, like all the new offerings, are available in a staggering array of colors and finishes) are set off by buoyant horizontal bands of rattan circles, a contemporary update of the classic guilloche pattern.

Some of McGuire's star pieces, from the top: Portico teak sofa. Prescott host dining chair. Portico bar stool on which designer Diaz-Azcuy is leaning. Umbria lounge chair of woven split peel. Moiré tables in three shapes are antique malacca finish rattan with black granite top.

Most warmly received of McGuire's new introductions might well be the Portico collection of teak indoor-outdoor furniture. With lattice-grid backs that are at once evocative of traditional garden design and early modern architecture, these finely crafted pieces—as pleasing to the hand as to the eye—provide a welcome alternative to other makers' overly familiar teak seating and tables. Without being historically imitative, these generously scaled objects, equally at home in living room, pergola, or at poolside, have the assured air of instant classics, a reminder that even the most long-lived designs were once brand-new, too. ■


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FREE-RANGE FURNITURE

Michael Smith mixes the decorative and the decorous in his new Santa Monica shop

By Christine Pittel







The decorator takes it easy (left) in front of a leather screen he designed. Also by Smith: reproduction Bridgehampton wicker chair (top left) and two-part octagonal table (above).

"I get crushes on furniture," says 31-year-old Los Angeles decorator Michael Smith, looking like a California version of F. Scott Fitzgerald in a creamy linen jacket and khaki pants. He slouches back on an Arts and Crafts wicker sofa and stretches out his sneaker-clad feet. "Opening this huge shop is something of a folly, and probably the result of having what may be the world's shortest attention span. I become infatuated with a certain style and then I move on—which doesn't mean I abandon it," he hastens to add, lest we think of him as just another design cad who loves Biedermeier, then leaves it. Besides, keeping a wide assortment of furniture on the floor allows him to [illegible]ment by putting things together in a way that might be too [illegible]alier to foist sight-unseen on such clients of his as Richard C[illegible] and Rob Reiner. "A store for me is like a test kitchen," he e[illegible]s.

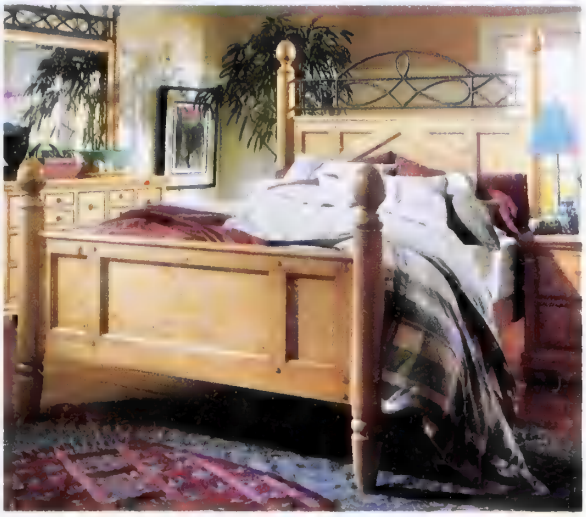
The furniture [illegible] particular moment includes everything fro[illegible] table to a French Moderne low-slung chair. "There are some very good pieces here, like that Charles X Gothic-arched screen, and then some simpler ones, like this Pennsylvania chest of drawers," says Smith. Prices run from $7 for a cake of bay rum soap to $98,000 for an English mahogany bookcase made in 1790 after a design by Robert Adam.

Rather than join the chorus line of shops on Robertson Boulevard or Melrose Avenue, Smith chose to locate his store, Jasper (named after a friend's dog), off the beaten track in Santa Monica. The Beach Boys once practiced in this loftlike cement-floored space just steps from the sand. "I didn't want a serious suit-wearing antiques shop, although I understand that tradition of connoisseurship," he explains. "Walking into a grand Madison Avenue antiques shop is scary. I'm trying to demystify that."

When Smith likes something he reproduces it, calling on his coterie of craftsmen to copy an elegant 18th-century Italian settee with leather upholstery, for example, part of his own line of furniture (also available through Randolph & Hein). Smith carries favorites like pencil-post beds made in Vermont, library lights from Ann-Morris Antiques, Shaker cotton rugs from Woodard & Greenstein Antiques, Bennison fabrics, and William Yeoward glassware. "I haven't been pegged to one particular style," he says happily. "This store is all about mix." ■

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RED, WHITE, AND GREEN

A full-bodied red with beans and grains, a fruity chardonnay with mushrooms and polenta, and a sparkling wine with broccoli rabe—wine pros solve the problem of what to drink with vegetarian dishes

By Irene Sax



They're among the first culinary rules we learn (after Use your napkin and Don't spill your milk). Red wine goes with meat, white wine goes with fish. Champagne, if you can afford it, goes with everything.

Once we knew the rules, we were told to forget them. Don't look at the color of the meat to pick a wine, experts told us; look instead at the colors and textures of the whole dish. When you do you may decide to drink a red wine with lobster *fra diavolo* or a chilled white with stir-fried beef.

But what will you drink with pasta al pesto, asparagus risotto, polenta and sautéed mushrooms? These days concerns for health, weight, and the environment have even nonvegetarians occasionally choosing meatless meals and wondering what to drink with their lentil soup or pasta puttanesca.

It's not hard to pick a wine to go with beans, grains, and greens as long as you think of the flavors of the whole dish. Not what goes with broccoli rabe, but what goes with broccoli rabe, garlic, and olive oil. Not what goes with squash, but what goes with acorn squash stuffed with dried fruit, or with curried squash and winter vegetables spooned over couscous.

"I'm a great believer in the whole dish," says Rick Jones, general manager of Greens Restaurant, a San Francisco favorite with vegetarians that has a 6,000-bottle cellar and sells as many as twenty wines by the glass. "Our food is as varied in texture and is enhanced with the same flavors and sauces as the food at a restaurant that serves meat. There's still the acid in tomatoes to think of. There's the sweetness of fried onions. There's the tang of feta or the weight of polenta or the smokiness of vegetables cooked on a grill. All these give us clues when we want to pick a wine."

One worry of wine lovers is that they'll have to give up red wines when they're not eating meat. Not so, says John Ash, vice-president and culinary director at the Fetzer Vineyards Tasting Room and Visitor Center. "First of all, I don't like the term 'vegetarian'. I prefer to think about excellent plant-based cooking. And when I match wine with this plant-based cooking I don't think red or white. I think of three elements: the acid, the weight, and, to a lesser extent, the alcohol."

Start by looking at the balance of acid and sweetness in the food. If you're having spaghetti with fresh tomato sauce, which is fairly high in acid, you might drink a light, somewhat tart Italian white, or a red barbera or Chianti.

Japanese food, on the other hand, often has a little sugar in its sauces. With grilled vegetables marinated in teriyaki sauce you could pour a faintly sweet wine, such as a muscadet or an Alsatian gewürztraminer, letting the residual sugars make a bridge between the wine and the food. And because there is often sugar in Cantonese food as well, it is best with a not-bone-dry Champagne. >

After acid and sweetness, think of he weight of the dish. Are you having egetarian lasagna topped with bubbling heese? Or a serious ragout of potatoes, inter squash, turnips, and parsnips? "I ouldn't want a wimpy little wine with ither," says Ash. "I'd probably choose a ig red and splash some of it in the agout, bringing up the flavor and link- ng the wine and food." But if those ame potatoes had been boiled, sliced, nd made into a salad, you'd want to rink a less-weighty wine—a white or a oung red, such as Beaujolais.

That's another rule to forget: the ne that says you can't drink wine with alad. The theory was that the acid in the inaigrette overwhelms the acid in the ine, making it seem dull. No problem hen salad was just one course in a mul- course meal, but these days a big salad f greens topped with sautéed vegetables, heese, nuts, or eggs can be the center f the meal. "I usually don't feel like rinking wine with a plain green salad," ays Mary Ewing-Mulligan, coauthor ith Ed McCarthy of *Wine for Dummies* IDG Books). "But if I'm having a big alad for dinner I don't want to go with- ut wine. I'll generally play to the non- egetable flavors—the nuts, cheese, or ggs—and go for a white or a dry rosé."

Finally, think about the alcohol ontent of the wine. Some wines, such s Amarone from the Veneto, are very igh in alcohol and need a food that is oth rich and flavorful to stand up to hem: Florentine steak for meat eaters; age-scented Florentine beans or a edge of good cheese for vegetarians. trongly tannic, high-alcohol reds can o with meatless dishes, as long as they ave some fat and lots and lots of flavor.

"You have to work to develop ntense flavors in plant-based cooking," ays Ash, author of *From the Earth to the Table: John Ash's Wine Country Cuisine*, ublished by Dutton. "It's more compli- ated than putting a slab of beef on the rill. Beans are good with powerful red ines. So are grains, especially dark xotic grains. Cheese, of course. Un- ortunately, in this country we're still earning to extract great flavors from egetables." *(Continued on page 142)*

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SCALING DOWN

Architect Ruth Wells, former Michael Graves associate, now has fun doing furniture for kids

By Stephanie Rank

What happens when an architect shops for furniture and can't find anything she likes? If you're 38-year-old Ruth Wells, who has spent the past nine years with Michael Graves chalking up architectural credits like the Lenox china stores, you design it yourself.

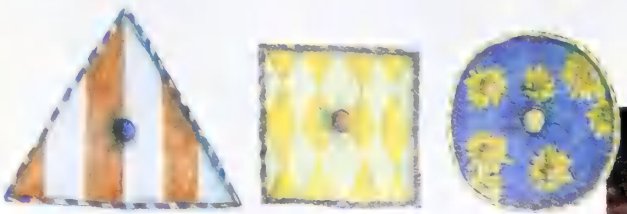
It was in January of 1995, shortly after finishing a major project, when Wells was feeling the pressure of seventy-hour workweeks that left little time for her husband, Gary Lapera (another Graves architect), and new babies Patrick and Lyndon. She decided to downshift to a project she could do at home. After several fruitless searches for furniture for her sons' rooms—nothing was witty and sophisticated enough to please her discerning eye—she came up with a mission: to give the world some well-executed children's furniture.

From the start, designs seemed to flow from one beautifully articulated collection to another: satiny, grain-stained geometric furniture in maple; mini-size upholstery—slipper chairs and chaises—decked out in stripes and tassels; a fanciful group of carousel pieces that evolved, she notes, "as I started having fun and looking at things more playfully." She soon began adding full-size pieces. All are made to order and meticulously handcrafted in Maine. Next stop for Wells? Placing her designs in stores across the country, but only where wit, humor—and children—are appreciated. ■

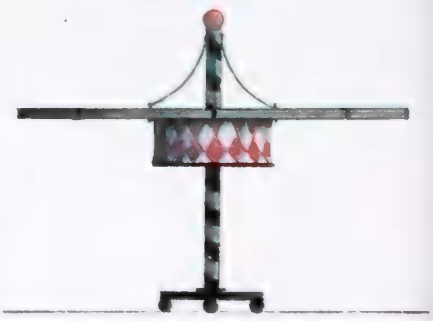








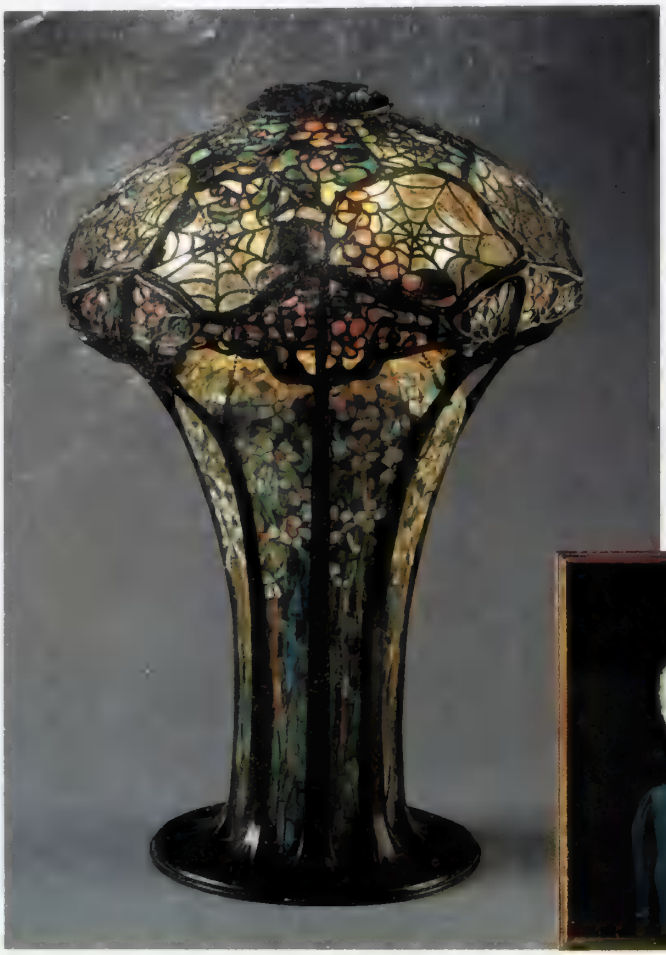




The designer (right) and a few of her playful pieces: Matisse-inspired headboard, top, $1,500; armoire, above, $3,855; and fence chair, above right, $530; all in maple. A trio of ottomans, above, $510 each; painted trellis table, $1,550, two views for $[illegible].

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QUEEN OF THE LAMPS

New York antiques dealer Lillian Nassau became one of the most influential tastemakers of our century by reopening modern eyes to the glories of Art Nouveau

By Martin Filler





Lillian Nassau (above center) in a 1980s oil portrait by Thomas Buechner. She is wearing the René Lalique necklace (right) of gold, enamel, Australian opals, and Sib ian amethysts that she gave to the Metropolitan Museum of Art in 1985. Above: Louis Comfort Tiffany's Cobweb lamp of 1904, typical of the superlative pieces Nassau specialized in.

Even great artists can fall through the cracks of history. In the fine arts, rediscovery of forgotten figures begins with scholars, but in the underdocumented decorative arts, posthumous reputations of designers often rest with dealers. Far from being mere commercial go-betweens, the best dealers preserve historical knowledge and pass it on to posterity with the artifacts themselves.

No antiques merchant of our time played a more decisive role in resurrecting neglected artistic geniuses than did Lillian Nassau, who died last October at the age of 95. Her eponymous New York gallery (run since her retirement in 1982 by her son Paul) provides a virtually complete survey of the most important makers of Art Nouveau. Before Nassau retrieved that brief but fertile period from oblivion, few people knew about the glass of Émile Gallé, the furniture of Louis Majorelle, the jewelry of René Lalique, the metalwork of Josef Hoffmann, or the ceramics at Rookwood. Yet for all her widespread [illegible] Lillian Nassau's secure place in the history of [illegible] her fervent championing of one master in particular, Louis Comfort Tiffany.

So central is Tiffany now in any chronicle of the modern decorative arts—to say nothing of his universal acceptance as one of the greatest glassmakers of all time—that it is hard to believe that his colossal talent ever languished unappreciated. Yet well before Tiffany died, in 1933, and until Nassau took up his cause forty years ago, he was just another turn-of-the-century eccentric.

In an anecdote she shuddered to repeat, Nassau used to tell of the Tiffany Studios bankruptcy auction held in New York in 1935, two years after the artist's death. Following the sale, purchasers took his fabulous leaded glass lampshades—by then of almost no market value—and slammed them against the pavement outside the factory so the metal mountings could be salvaged for scrap.

There were tough times for Nassau, too, and her ultimate professional triumph stands out all the more remarkably against the difficulties she faced. Born Lillian Brinberg in Warsaw on Christmas Day 1899, she immigrated to New York with her parents at the age of two. She married at twenty and had two sons. In order to help support her family during the Great Depression, as even grand ladies such as Sister Parish and Diana Vreeland were obliged to do, she went to work. Like most successful dealers, Nassau learned the antiques business from the bottom up, starting as a "knocker" who went from house to house buying old gold and jewelry. Eventually divorcing her husband, she worked in antiques shops in Brooklyn *(Continued on page 76)*



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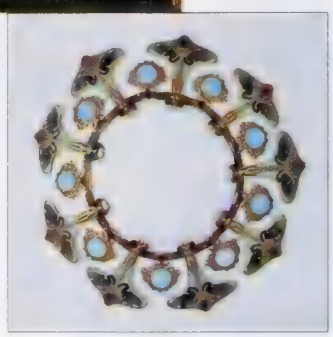


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By Martin Filler





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Continued from page 72

When a Tiffany Cobweb lamp fetched a record auction price, Lillian Nassau was aghast. "No lamp is worth a third of a million dollars!" she lamented

and Manhattan, saving enough money to open her own business in 1945, a year after her older son, Robert, was killed in World War II. As she told *The New York Times* long afterward, "I threw myself into work to make my pain bearable."

Nassau's first shop, at 56th Street and Third Avenue, was in the heart of New York's wholesale antiques district, an area of jam-packed storefronts where presentation was basic and turnover brisk. Nassau eventually tired of Meissen shepherdesses and, intrigued by the fine craftsmanship of an inlaid Majorelle cabinet that had come her way, began to specialize in the exquisite design of the *fin-de-siècle*.

She also understood the power of monopoly. As Paul Nassau points out, "My mother had a ten-year head start on everyone else. People knew that if they had Art Nouveau they wanted to sell, they would have to bring it to her."

According to Harry Wallace, associate manager with a long history at Lillian Nassau, Ltd., "Lillian was tenacious and didn't like anybody competing against her at auction. She was very protective of her market because it was basically *her* market—she created it, she was the mother, and she wanted it all."

Controlling and perfectionistic, the tiny but determined Nassau built her business with immense self-confidence. Though the $175 she paid for her first Tiffany lamp in 1956 was not a huge sum, she soon committed herself to an extensive stock of Tiffany that attracted a savvy clientele. Design professionals willing to pay more—though still relatively little—for the superb examples she excelled at finding included the Frank Lloyd Wright scholar Edgar Kaufmann, Jr., the furniture designer Edward Wormley, and Greta Daniel, associate curator of the Museum of Modern Art's design collection. Nassau, always avid to learn, regarded them as her teachers. Although all devoted modernists, this group appreciated in Tiffany's stylized botanical designs a love of nature and an emotional abandon akin to the architecture of the Prairie School. Nassau's sophisticated customers found in Tiffany's opulent glass a sensuousness missing in the International Style, then at its apogee.

By the end of the 1950s, the advocacy of Nassau and her influential following led to three major exhibitions that put Tiffany back on the map. A 1958 retrospective at New York's Museum of Contemporary Crafts (now the American Craft Museum) included a dozen items lent by Nassau, as well as more than fifty from her biggest collector-client, Joseph H. Heil. The Museum of Modern Art's first permanent installation of its design collection in 1959 gave pride of place to eight Tiffany designs (among them several Kaufmann donations), and in 1960 Tiffany was honored with a full-scale MoMA show that completed his rehabilitation.

During the freewheeling 1960s the Tiffany revival accelerated, and so did Nassau's late-blooming career. "Lillian was getting cranked up at an age when most people would be thinking about retiring," says Arlie Sulka, associate manager at Lillian Nassau, Ltd. As the enterprise expanded, the doyenne of New York antiques moved her gallery to larger premises on prestigious East 57th Street in 1967. At that time, the sinuous lines of Art Nouveau were strongly affecting contemporary design, and the rising counterculture saw Tiffany's glowing, almost surrealistic transformations of flowers, plants, and insects as proto-psychedelic.

Although museums and decorative arts aficionados continued to be mainstays of Nassau's business, they were soon followed by the new entertainment aristocracy, including members of the rock groups Blood Sweat and Tears, Led Zeppelin, and all four of the Beatles. Her lifelong friend and shop assistant Bessie Greene once refused to admit a scruffily dressed man who turned out to be pop star Paul Simon. Andy Warhol was a frequent patron, CBS president Frank Stanton became a customer, as did music mogul David Geffen. Restaurateur Warner Leroy decorated his trendy Maxwell's Plum with Tiffany lamps and glass panels bought from Nassau.

As those clients were joined by Catherine Deneuve, Marcello Mastroianni, and Barbra Streisand, Tiffany prices soared into the stratosphere. For instance, the master's Cobweb lamp of 1904 cost $500 when new. Nassau's price for an example of the limited edition design in 1972 was $33,000. In 1980 another version fetched the record auction price of $360,000. Far from rejoicing, the Depression-sensitized dealer was aghast. "No lamp is worth a third of a million dollars!" she lamented.

Nassau did not have long to wait for a return to reality, however. In late 1981 the Tiffany market plummeted, a victim of recession and overinflated prices. A year later she handed over the reins of the business to her son in order to spend more time with her second husband, Dr. Leo Palitz, who survives her. So do her gallery's high standards and celebrity clientele. Among the recent visitors: Brad Pitt and Whoopi Goldberg.

Nassau's occasional gifts to museums were spectacular, including an imposing Tiffany mosaic mural niche for a fountain (now at the Metropolitan Museum of Art) and a sumptuous gold-and-enamel Lalique necklace (another donation to the Met). To openings of her beloved Metropolitan Opera she wore that showstopping pectoral, her favorite, carrying it off with the same assurance she brought to her bold business dealings.

Sometimes a piece could be too much even for Lillian Nassau. As Arlie Sulka remembers, "In July 1981 someone was trying to sell her a Lalique tiara. She decided against purchasing it, but before she gave it back she insisted on putting it on her head and made Harry take a Polaroid photo. It happened to be the day Prince Charles and Lady Diana got married."

"Such a pose," recalls Harry Wallace, marveling at the appropriateness of a crown for the woman who reigned supreme over her field. "There she was, the queen of the lamps." ■



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COOK UP A KITCHEN ON A COMPUTER

They'll never replace an architect or designer, but computer programs can help you firm up your ideas about remodeling, and you may even be able to print out plans for your contractor

By Sue Hertz





Armed with a $50 software package known as 3D Kitchen, Andrea and Joe Feinberg sat down at their family computer one night last fall to create the new cooking space in the vacation cottage they had just purchased in East Hampton, New York. After two hours of plugging in dimensions, they recruited the technical talents of their sons, ages 12 and 14, for help with the floor plan. Together the four of them tinkered with the number of cabinets, with different colored countertops and walls, with various-sized floor tiles. They moved around the refrigerator, the dishwasher, the sink. They "walked through the room," studying it from a variety of angles. Within five hours they had a design. Within a few months they had a kitchen, which looked surprisingly like the one they had drawn on their computer.

"It's the wave of the future," says Andrea Feinberg.

Perhaps so. Computer technology has indeed infiltrated kitchen design. Since the late 1980s staffers at home centers, such as Home Depot and HQ, have plotted kitchen floor plans on computer screens. Lumberyards have been quick to follow suit. The Feinbergs took advantage of the latest market offering: home design software. While 3D Kitchen is, as of this writing, the only software dedicated solely to the kitchen, there are many other programs simple enough for homeowners to use to create a new kitchen (or an entire house, for that matter) from scratch on a computer. To use 3D Kitchen you must have an IBM compatible computer (486 or higher) with CD-ROM and at least eight megabytes of RAM.

The allure is clear: Why pay for a designer when you can do it yourself or have someone in a home center do it for free? Andrea Feinberg, a nurse, and her husband, Joe, a plastic surgeon, had paid thousands of dollars to a designer six years before when they remodeled the kitchen in their full-time home in Oyster Bay, New York, and they were pleased with the result. But they didn't think the kitchen in the cottage they had just bought required the intense study, the planning sessions, the drawing and redrawing that could take weeks, perhaps months, to conclude in a final floor plan.

Yet for all of those who have created working kitchens >



With 3D Kitchen, you can create your own cooking space (above). The software allows you to work on a split screen (above left); plot your floor plan on one side, watch the 3-D image of it take shape on the other.



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on their own computers or have had someone else create one for them at a lumberyard, there are others who have found the exercise merely a starting point in the remodeling process. Success like the Feinbergs'—which may indeed be a best-use scenario—depends not so much on the computer's capabilities or its program, but on who sits at the keyboard.

When Howard Page, a software engineer, decided to renovate the kitchen in his fifty-year-old house in Burlingame, California, he was impressed initially with a computer-designed layout. "It wasn't as confusing as an architect's blueprint, with all of its dimensions and lines and symbols," Page says. "It looked like a kitchen, with counters and cabinets and sink and refrigerator." But then his neighbor recommended a designer, who came up with eight different layouts, all of which encompassed a vision of the whole house and future renovation plans. The designer, says Page, "thought of many ideas that no one else thought of." The computer design was discarded.

It's not that staffers at home centers and lumberyards know nothing about design. Many are fully qualified to offer intricate plans, such as the one Page received from his designer. But designers at home centers may not have the time to ask you about your lifestyle and cooking needs, or to draw alternate layouts. Nor will they, in most cases, ever visit your house. Consequently, the quality of the design depends on the quality of information provided by you, the homeowner. At Home Depot, for instance, you are required to bring in a diagram of your kitchen, complete with the dimensions of the walls, ceiling, windows, doors, radiators, and cold-air returns. You must mark which way each door swings and measure from the center of the sink to the nearest corner for plumbing access. You must know your kitchen's construction. Are the walls drywall or plaster? What is the height from floor to soffit? The wrong measurements could skew the entire layout, making the execution impossible. "I've seen some doozies," says Charlie Horton, a builder in the Boston area.

If you opt to design a kitchen on your own computer, the responsibility is even greater. Although many software programs, such as 3D Kitchen, give you the basic rules of kitchen design—such as 24 inches of counter space on one side of the sink and 18 inches on the other—and a wide range of cabinetry, appliances, fixtures, and lighting, the resulting layout is only as good as you can make it. The Feinbergs were successful because Andrea studied architecture for two years in college and her two sons are computer experts.

Without a background in design, or software that is precise and offers enough technical detail, you may create a layout that is, for the most part, useless. Glenn Copeland, a builder and remodeling contractor in Raleigh, North Carolina, says that if the computer design is done correctly, with accurate dimensions and understandable symbols, the floor plans are easy to work with. But if the client hasn't put the time into correcting dimensions, Copeland shelves the plan and starts fresh. "The level of detail is not there for the carpenter to work with," he says.

And sometimes the level of detail in the software isn't enough for you to envision what your future kitchen will look like. The older the program, the fewer the options. If you walk into a home center that has an early version of the software program 20-20 and want a tripartite casement window with mullions, the closest the computer will offer is a sliding window. Moldings don't exist and cabinets are either flat or raised, not much in between. The most recent version of 20-20, however, offers a great variety of cabinet designs, moldings, and paint and wallpaper options. Doors and drawers can be opened to see spice racks and storage space.

The computer design that Bill Steelman of Newburyport, Massachusetts, received from the lumberyard he went to for most of his hardware supplies was done with the old 20-20. But he

wasn't too concerned. Like many he viewed the floor plan as just a jumping-off point. Steelman took one of the 3-D computer drawings to a custom cabinetmaker, got a price estimate, and contracted for custom cabinets. Steelman felt that he had the best of both worlds. He received from the lumberyard some helpful ideas about traffic flow. From the cabinetmakers, he got a guarantee of a custom fit.

While the lumberyard staff may have been disappointed to have lost the cabinet sale, they were hardly surprised. Susan Shalkoeski, a kitchen designer at Home Depot, estimates that only 30 percent of the people who receive free designs actually buy their kitchen through Home Depot. Still, that 30 percent spends thousands of dollars on Home Depot products, so the practice continues. As the home centers have learned, computer design is a powerful selling tool.

In a study conducted for her master's thesis, Virginia Polytechnic Institute graduate student Shilpa Dhuru Pathare weighed different ways to present a kitchen design to customers. She showed a panel of homeowners a set of architecture drawings, a 3-D computer illustration, and an actual showroom display of an L-shaped kitchen, complete with cabinets, sink, range hood, cooktop, and island. Her conclusion? While the showroom was the best communicator of space and design and the line drawing was tops for technical information, the computer was the most effective in portraying color and finish alternatives. Pathare says that 98 percent said that the computer design provided enough information to sway them into buying—or not buying—that kitchen.

Ideally, of course, a talented designer would be sitting at the keyboard. "I think it is easier for someone else to do your work," says Andrea Feinberg. But the Feinbergs, like many of us, needed to follow a budget to make their renovation possible, and computer design helped them to do it. The bottom line, she adds, "it was fun." ■

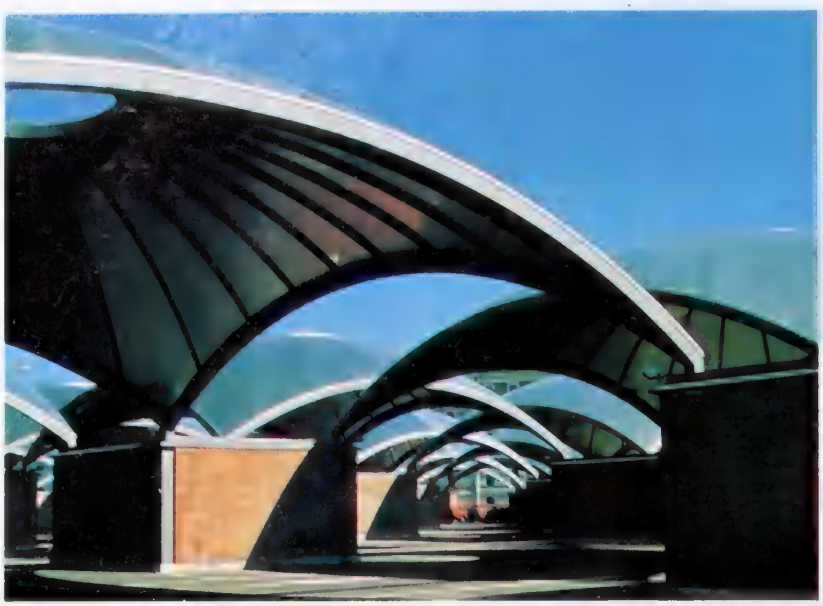


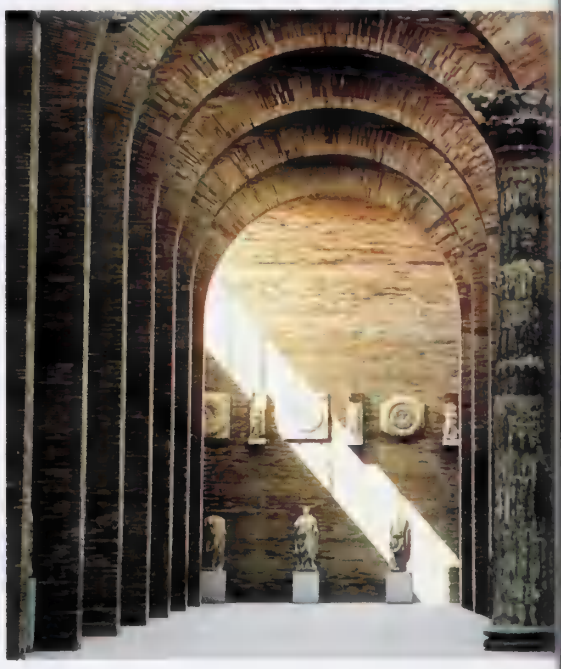
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ARCHITECT TRIUMPHANT

The 1996 Pritzker Prize goes to Spain's Rafael Moneo, modern master of the arch

By Martin Filler





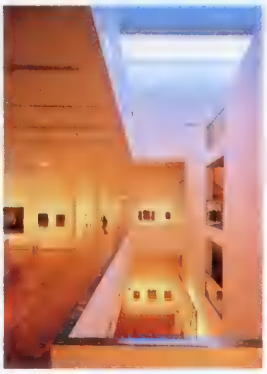


Architect José Rafael Moneo, left, and clockwise from top left, his Atocha Railway parking canopies in Madrid; National Museum of Roman Art in Mérida, Spain; Wellesley College art museum in Massachusetts.

Awards, especially in the arts, derive more credibility from who receives them than who gives them. Since it was instituted in 1979 the Pritzker Architecture Prize has been won by many worthy figures, as well as others somewhat less so. But this year's recipient, José Rafael Moneo (pronounced Mo-NAY-oh), is an exceptionally thoughtful and laudable choice, enhancing the Pritzker's prestige even more than it does his.

Working out of a small office in a residential Madrid neighborhood, the 59-year-old Spanish-born designer and educator (who headed Harvard's architecture department in the late 1980s) has not sought the high-profile recognition that sometimes substitutes for quality in his profession. Thus, although Moneo maintains an international practice—his Wellesley College museum in Massachusetts opened in 1993, and he is planning the new St. Vibiana's Roman Catholic Cathedral in downtown L.A. and an addition to Houston's Museum of Fine Arts—his focus has not become diffused. If his small number of executed works (most of them in his homeland) possess a very Spanish air of sobriety, dignity, and restraint, those qualities are in such short supply worldwide today that his structures fit beautifully into cities as diverse as Pamplona and Berlin, Stockholm and Palma de Mallorca.

Moneo does not pursue a readily recognizable style, but he does favor certain motifs that none of his peers can master as well as he does. The arch recurs several times as Moneo's emblem, a reminder of the rich confluence of Roman and Moorish traditions in Spain. Moneo's greatest triumph to date, his National Museum of Roman Art of 1986 in Mérida, Spain, employs a majestic enfilade of classical brick arches to evoke the grandeur of the prosperous Imperial colony that flourished there 2,000 years ago.



Wholly different in spirit is the series of indigo-painted, Islamic-inspired vaults that overreach the departure concourse of Seville's new airport, built for the 1992 World's Fair. Moneo's even more abstract use of that same form to shelter the parking lot of his Atocha Railway Station in Madrid, also completed in 1992, shows how wide his range can be.

Several years ago, Moneo warned that too many contemporary architects are "drawn by the urgency of capturing the latest trend." His own designs, varied though they may be, always sidestep stylish fads and follow only his independent inner direction. "To reflect on architecture," he has written, "is, in my opinion, an imperative mandate." Moneo's new high honor is perhaps most valuable in encouraging others to emulate that example for themselves. ■

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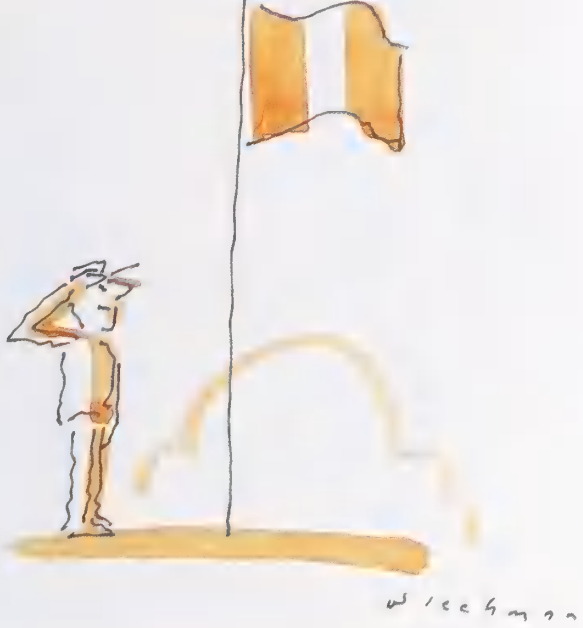


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COLOR IT ORANGE

It was almost too much of a good thing: Furniture markets here and in Milan were scheduled the same week in April this year. House Beautiful's team had to fly from High Point, North Carolina, to Milan, Italy, without so much as a day to repack. We certainly knew we had changed countries when we entered the Salone del Mobili in Milan. Instead of the stylish neutrals we had just left behind in North Carolina, we saw the color orange everywhere we looked. And if it wasn't orange, it was chartreuse.

Obviously the fashion-conscious Milanese were heavily influenced by what they had seen on the Italian runways earlier that year; as are the New Yorkers I live and work with. I can't remember when I last saw as much orange apparel on the street and in our office.

I love this trend. I have always been partial to the color orange. The first serious chair I ever bought was orange, the first dresser was orange and chartreuse (obviously purchased in the fifties). So Milan 1996 was a market made for me. Not only was the color news to my liking; I also welcomed the widespread return to elegant modern design. You'll see what I mean when you turn to our Milan report in this issue. Classic Italian furniture design—simple forms, strong color, and unsurpassable function—has come back in force.

But straightforward design is not limited to Italy nor to modern interiors; nor do the objects have to be colored orange. The New York apartment of Keller Donovan, also in this issue, relies on a bold combination of red, white, and blue to give traditional furniture a contemporary look. Across the country in architect Jack DeBartolo's Arizona house, interior designers Nancy Kitchell and Kelly Bauer show how perfectly rooms furnished in a classic modern vocabulary can suit a rugged desert setting.

In two modernizations, San Francisco designer April Sheldon turned to handcrafts to update the fifties aesthetic for the nineties in a standard ranch house, and Stephen Shubel worked with a Bay Area couple to transform a potentially stuffy Victorian jewel box into the comfortable, unpretentious house they prefer to live in.

Clearly the mood of today is clean, relaxed, interesting, original, and sometimes, orange. Which is why my wife, Jane, had to go back to the airport recently to clear the Greek rug we had found at Maddelena De Padova's consistently exquisite shop in Milan. It turned out to be even more orange than I remembered.

Louis Oliver Gropp

EDITOR IN CHIEF

VICTORIAN OF A DIFFERENT STRIPE

With an insistence on comfort and a dash of humor, designer Stephen Shubel and his client brought a relaxed, with-it spirit to this 1889 Bay Area jewel box

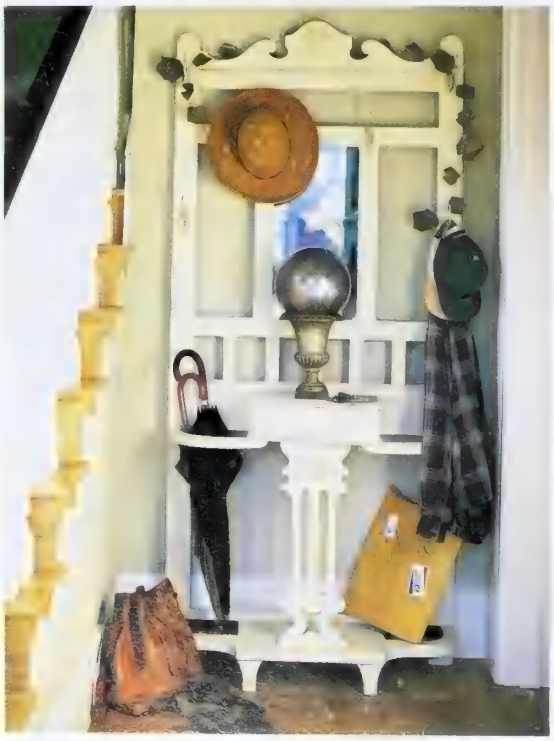




The living room's tomato and wheat tones and walls the color of "unsalted butter" were suggested by the huge 1920s movie poster. Crisp, clean stripes suit all antiques, Stephen Shubel feels; the tall scribble of a reading lamp is larky and modern.



The living room's rumply overstuffed upholstery (left) is from Shabby Chic. Below left: Painted white, the entry's hat-and-cane rack makes a half-nod to Victoriana. Bottom: Family china from a family shop; like her father and grandfather, Sharon Gillin is now an antiques dealer. Opposite above: Chandeliers are where you'd expect them—but not the kind you'd expect. Opposite below: The family sitting room off the kitchen is "where everything happens."



BY JUNE KURT PHOTOGRAPHY BY JEREMY SAMUELSON
PRODUCED BY JODY THOMPSON-KENNEDY

The trick is, when you get to know your own soul, your life expresses it," believes former psychologist Sharon Gillin. Which is why the minute she and her attorney husband, Andrew, bought their historic Victorian in a posh area near Oakland, California, her unpretentious spirit rebelled against it. "I wanted a friendlier place—where anyone would feel comfortable. I'm allergic to pomposity and frou-frou," she admits, sweeping away 1890s formality like so much plaster dust. She was not allergic however to the location—"a real Leave-it-to-Beaver neighborhood," she says—nor to the high ceilings, tall windows, and smashing view of San Francisco Bay.

Though the fancy exterior wasn't exactly what Gillin calls "a passion pick," she made sure that everything else she chose to live with *was*—from a smattering of antiques like the 1830 French cabinet in the dining room to big squashy sofas and chairs. For Gillin, down-to-earth textures like white denim for slipcovers and dining room curtains are more eloquent than glossy ones. She and her contractor, Phil Baird, ripped undistinguished marble off the three fireplaces and replaced it with sandy-pink concrete "like Colorado River rock." Typically, when Gillin did pick marble to top a wrought-iron table base she used it polished-side *down*.



Not every interior designer would get the message when a client declares that she wants everything "as basic as a good cotton T-shirt." But Stephen Shubel, known for a carefree, sunny style, understood perfectly. They were a team from the get-go. It was Gillin who quixotically decided to back her dining chairs with painted French tea towels because she wanted to "funk them









The Gillins happily rid themselves of a "soulless" all-white kitchen in favor of apricot walls, khaki cabinets, and counters of scoured concrete (right). "Spilled soup looks good on it," Sharon says. Below right: Though both dining areas are small, a capacious deck with overhead trellis takes 45 sit-down guests. Bottom: Noted architect Charles Eastlake designed the house in 1889. Opposite: In the family dining area, glazed lava table from Sue Fisher King.

up." And it was Shubel who selected the facing fabrics, a sassy red stripe, from Randolph & Hein.

Why does someone as clear-visioned as Sharon Gillin need a decorator at all? "I was afraid I would rebel *too much* against the house," she says. "I needed someone to challenge and balance and inspire me." Aside from a firm friendship, what evolved between the two was a gentle push-pull. ("With an eclectic look, you have to know where to stop," Shubel says wisely.) He countered Sharon's white-and-wheat purity with warm splashes of color, even sneaking in a bit of taffeta. Though he respected the Victorian bones of the place, adding crown moldings like the originals to some rooms that lacked them, neither he nor Gillin could resist giving the interior a sly poke in the ribs—like the James Misner light fixture in the family dining area adjacent to the kitchen, which drops woozily to an amber-beaded Italian shade. It's a deliberate minimalist jab, meant to deflate the seriousness of Gillin's 1920s French-style chairs. Another great find was the durable iron-based table under it, from the south of France, made of pressed lava stone glazed to a glowing terra-cotta. "You could leave the thing out in the rain," says Andrew Gillin, spreading out his newspapers on it.





But they don't, because for large gatherings they have the wide, trellis-shaded deck in back, with its romantic view of San Francisco shimmering at night across the Bay. "The house has everything we need at this stage in our lives—even a gym in the basement," says Sharon. And now that she has happily infused the rooms with her own blithe spirit, she has even made peace with that jewel-box Victorian facade.

Spare and pure as the
master bedroom in the former attic
seems, luxury lurks in huge
down pillows, pure linen sheets,
a bedskirt of mossy velvet





Stripes again, this time in the bedroom. Green and white on chair is the same fabric used on dining room chairs. Red-beige cotton blanket, Ralph Lauren Polo.

FOR MORE DETAILS, SEE READER INFORMATION

Revving up this small white living room (all views) is a fiery explosion of French rayon upholstery that wears like iron. The newly-cut-down mantel displays Donovan's monogram in old baby blocks, scarlet graphics, a starburst ornament, and mirrors. Tables are all antiques shop finds painted white. Crisp red bands define both variously matted collections of prints and the clutter-concealing, room-heightening white screens.





AMERICAN DAZZLE

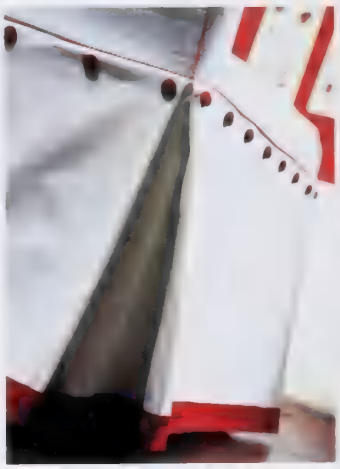
Red, white, and blue fireworks explode in Keller Donovan's apartment and make sparkling spaces out of small, dark rooms—a supremely unstuffy look resulting from ten years of continuing reevaluation



By Carol Prisant
Photography by Scott Frances
Produced by Carolyn Sollis



The seemingly discreet covered console in the entry (left) is actually a desk, a buffet, and a hiding place for tools and paints. Above it, blocks of engravings are punctuated by omnipresent stars. The chairs that usually flank the table do double-duty at dinner in the living room. Below: Crisp white chair skirts are precisely trimmed. Bottom: Even salad plates are red. Opposite: The tiny kitchen somehow contains: a lifelong collection of Italian pattern Spode, scores of baskets for storage, French chairs covered in an African-pattern cotton, a comfortable banquette, a French bistro table, and a mirror to enlarge the space.





Born on the Fourth of July, decorator Keller Donovan feels entitled to consider himself a Yankee Doodle Dandy. He wears an occasional boater hat, owns a high starched collar, and lives in a three-room Manhattan apartment that is a visual firecracker—bright and crackling in red, white, and blue. It's loaded with his favorite stars and stripes, medals, maps, and mirrors, some English and African bits (he's not completely nationalistic), and it practically explodes with his dapper and personal Spirit of '96.

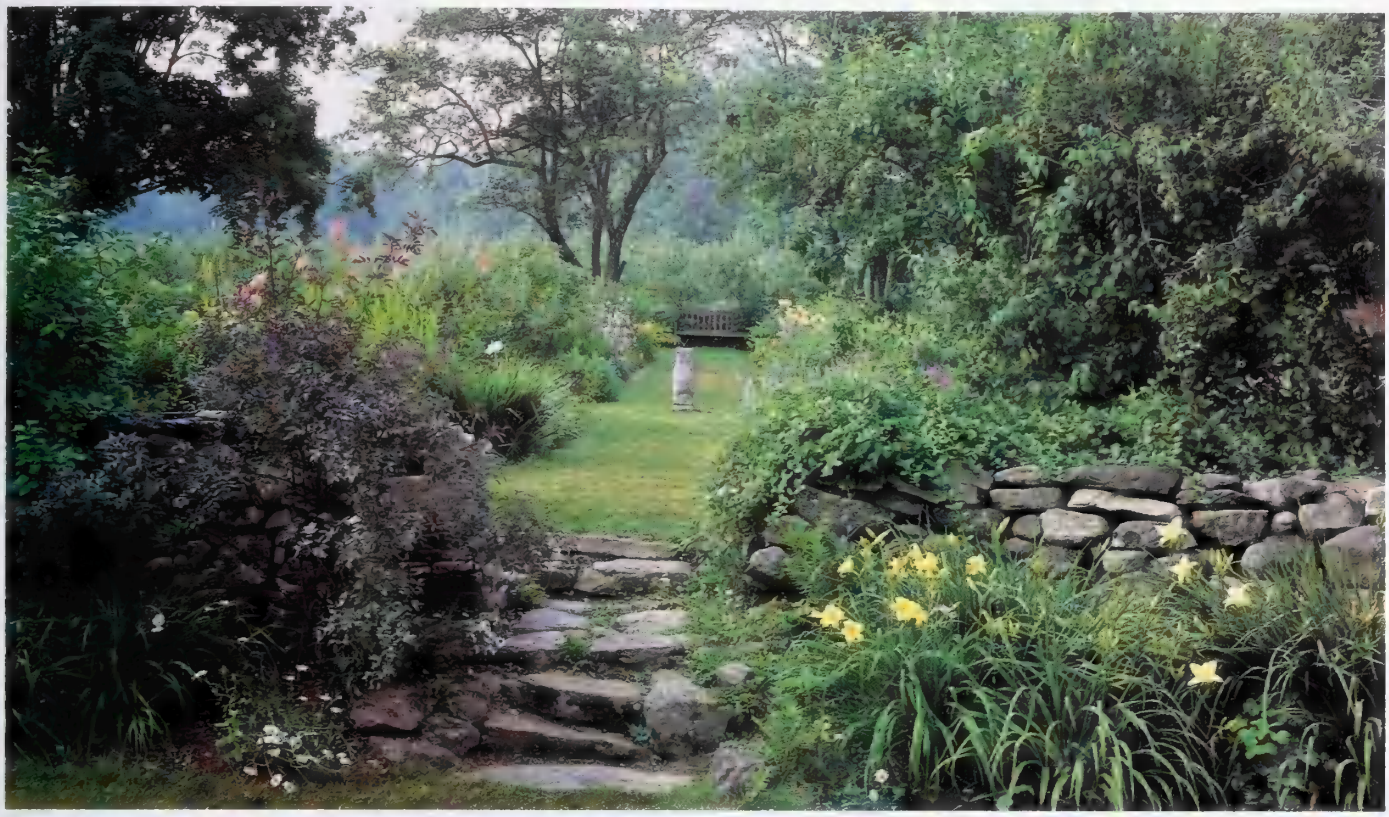
In the small living room, where average-height ceilings, three awkward doorways, a fireplace, and an off-center window make "a difficult room to decorate," his considered solution was to heighten doorways with Georgian-style overdoors, lower the mantel to create an illusion of ceiling height, realign the window with a clever camouflage of adjustable folding screens, paint the walls a brilliant white, and then light the whole shebang with dazzling, flaming cherry bombs.

Donovan may have economized on carpets, kitchen equipment, lamps, and occasional tables, but he happily went all-out at the framer's and in his custom-woven bedroom furniture. Dressmaker details, like the grosgrain ribbon edging the screens, the finishing trims on chaste slipcovers, the bold monograms, and the cotton sheets that coordinate with the bedroom curtains, combine to reveal the sure professionalism of his all-American hand.

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A July border in Joan Larned's Connecticut garden is lush with coneflowers, Filipendula, and the foliage of sedum, peonies, and baptisia. Opposite above: Two old crab apple trees frame the new orchard. Opposite below: The garden in June when pink peonies and mock orange—planted by Larned's grandmother—still bloom.



GARDENING'S IN HER BLOOD

Joan Larned inherited a lot more from her family than a farm. A genetic knack for growing things helped her plant an orchard and restore perennial borders



By Elizabeth H. Hunter
Photography by Karen Bussolini

Joan Larned carries on the family tradition of welcoming grandchildren every summer. Clockwise from below: Her granddaughter Julia swings brother Mikey. Julia, Mikey, and their brother Tomás gather with cousin Dhiren and friends to sample their mother Debby's blueberry pie. Peach trees and orchard ladder. Larned loads her station wagon with blueberries for the New Milford farmers' market; the flowers will decorate her booth. Debby's pie.

Every summer as a child Joan Larned went to stay on her grandmother's farm in western Connecticut, where she often helped a neighbor milk his cows. "Mr. Devaux didn't talk much, so I remember everything," says Larned. "He told me once, 'You're not the milker your ma was.'" But after Larned inherited the farm, her family's summer retreat since 1895, and planted orchards in the fields, she rose in Devaux's estimation. He began calling her Joanie Appleseed. "It was quite a compliment from a non-flatterer like that," she says.

Larned is modest about her accomplishments—managing an organic orchard of 600 trees, half apple, half peach—but it's easy to see why Devaux was so impressed. Larned had never farmed, although she had gardened all her life, and the fields around her grandmother's house had never had orchards. "Perhaps I was overconfident about farming," says Larned, "but I thought I could do it given my gardening background and my genes—everyone in my family has always loved to grow things.

"I knew I would need some way to make money if I ever lived here year round," continues Larned, who was working in New York in 1984 when the farm became hers. She considered her options for a year until an orchardist friend encouraged her to plant apple and peach trees. "More fruit is consumed in Connecticut than is grown here," he said. After a course at Cornell on organic orchards and lengthy consultations with the experts on disease-resistant





















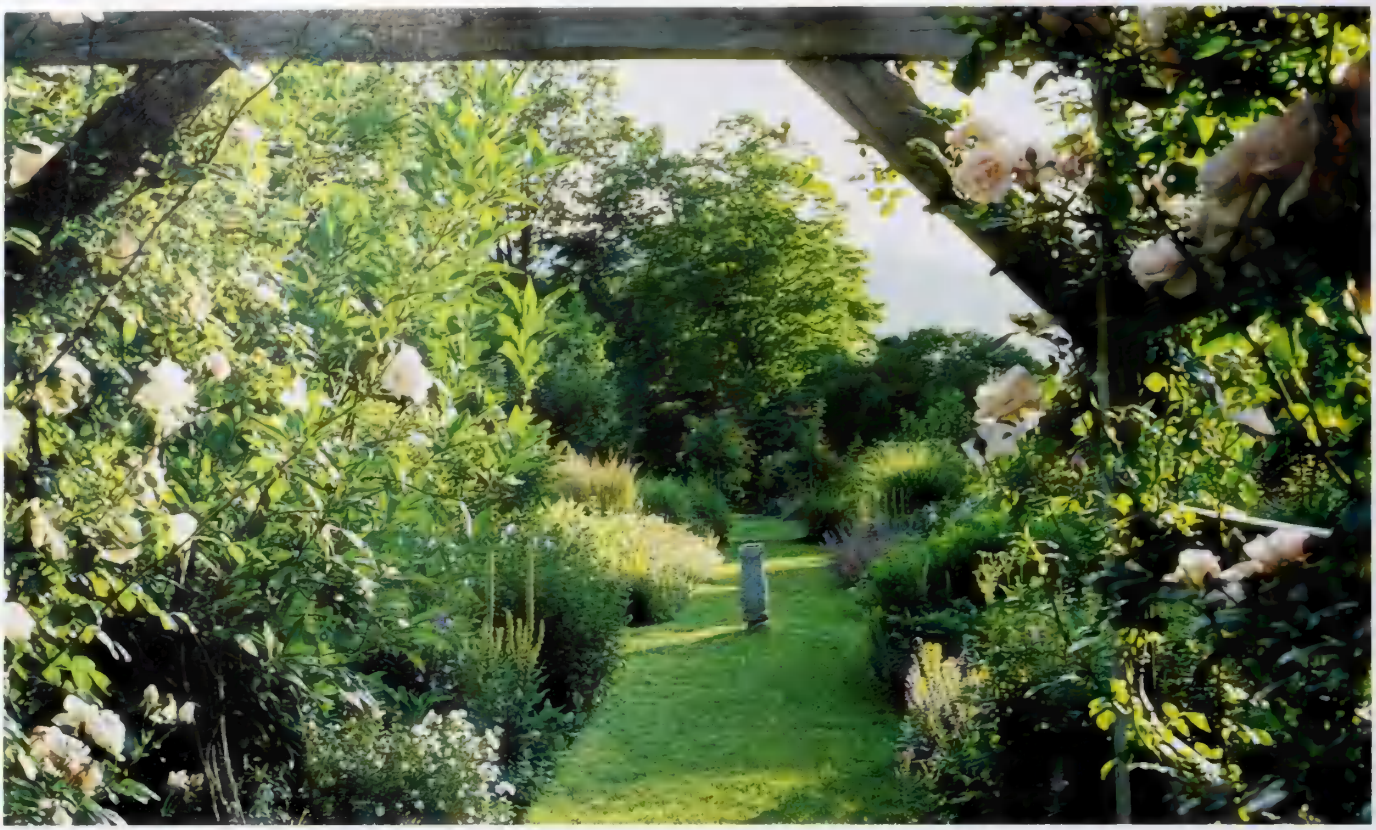


Summer scenes, clockwise from above: Bernese mountain dog belonging to Avery, another Larned daughter. Mikey jumping hay bales. The garden's newly repaired stone wall. "Peaches are the most popular—no one even minds the little blemishes typical of organically grown fruit," says Larned. Late raspberries. Larned's grandchildren made the bluebird house.

FOR MORE DETAILS, SEE READER INFORMATION

trees at the Connecticut Agriculture Experiment Station, Larned planted her trees. Ten years later she has bumper crops, and although most fruit is bought by families who pick their own, she has enough to sell at the local farmers' market.

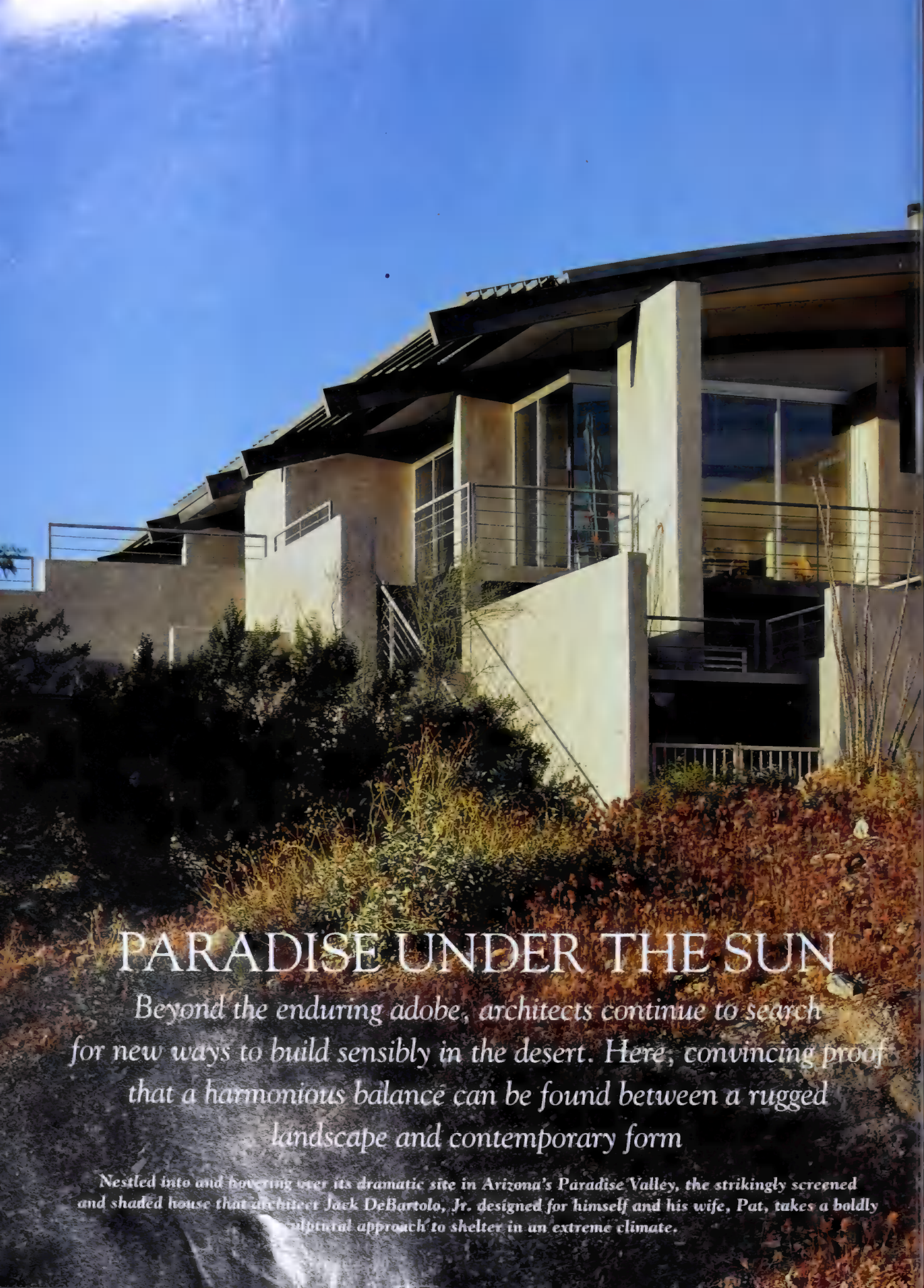
Spraying, pruning, and picking fruit might be enough outdoor work for some people, but Joan Larned likes gardening after a hard day in the orchards. "The perennial borders are what I do for fun," she says about her grandmother's garden, which she began restoring in 1985. Larned remembers the garden in its prime—a formal design of four squares divided by wide grassy paths, each square planted with flowers, vegetables, and strawberries. By the time she returned, however, the garden's stone walls were tumbling down, the mock orange had "gone haywire," and there was little left except iris, lovely old single peonies, and campanulas that keep popping up. Larned has dozens of photographs of the garden, and her grandmother painted it often, but the restoration does not rely on these visual records. "I did it by feel," she says. Today four borders—the inside L's of the original squares—have been planted lavishly and informally with old-fashioned flowers and shrubs. No wonder Larned says, "This is my joy at the end of the day."



"I love the idea of going 'into the garden'—through a wall or up some steps or under an arbor," says Joan Larned. In June her arbor (above) is glorious with 'New Dawn' roses. White malva (M. moschata *'Alba'), salvias, verbascums, and grasses frame the wide path. Below: Larned planted hardy geraniums* (sanguineum *and* psilostemon) *and coralbells around her grandmother's iris and peonies. Opposite: The garden in September features tall ornamental grasses and Joe-Pye weed to the left of the path leading to the vegetable patch and barn.*







PARADISE UNDER THE SUN

Beyond the enduring adobe, architects continue to search for new ways to build sensibly in the desert. Here, convincing proof that a harmonious balance can be found between a rugged landscape and contemporary form

Nestled into and hovering over its dramatic site in Arizona's Paradise Valley, the strikingly screened and shaded house that architect Jack DeBartolo, Jr. designed for himself and his wife, Pat, takes a boldly sculptural approach to shelter in an extreme climate.



By Martin Filler Photography by Timothy Hursley
Produced by Susan Zevon

Shelter from the elements—the most basic requirement of architecture—is never more urgent than it is under the blazing desert sun. Although modern technology has given us certain advantages in the age-old struggle between mankind and nature, the tried-and-true methods of designing for harsh climates are ignored only at one's peril. Still, as Arizona architect Jack DeBartolo demonstrates in the bracingly contemporary house he has built for himself and his wife in the Paradise Valley residential area of Phoenix, you don't have to resort to two-foot-thick adobe walls or tiny windows to make an environmentally aware structure in the American Southwest.

Taking a cue from Frank Lloyd Wright's Taliesin West (in nearby Scottsdale), DeBartolo took care to site his house with an eye to the spectacular geological features of the locale—in this case providing the interiors with astonishing panoramas of the head of the famous Camelback Mountain and the natural rock outcropping known as the Praying Monk. So well has he screened and shaded what is in fact a quite simple rectangular floor plan that the contrast between the dynamic exterior and the serene interior is as unexpected as it is harmonious.

The architect says he conceived the gently arching roof "as though it were part of the natural curvature of the earth and simply lifted upward." That impression is underscored by the dusty palette of the outer walls (a smooth, stuccolike material) and the remarkably skillful landscaping by Steve Martino, which mimics the indigenous flora of the high desert so accurately that the house itself manages to seem as though it, too, is an emanation of the sparse but beautiful setting.



Both outdoors and indoors, the roof above the clerestory windows appears as though it were levitating, enhancing the sense of the house, as DeBartolo puts it, as "a big shaded pavilion that expresses the roof as a floating form. I really am inspired by the walled haciendas and semi-fortified buildings of Taos, but I wanted to balance the cavelike character of traditional Southwest houses with more of a connection to the views around us. The curve overhead allowed me to do that."

The interiors, designed with consultant Nancy Kitchell and with Kelly Bauer of the DeBartolo office, are as cooling as sparkling mineral water. Forget the cliché pastels and faux-folkloric motifs of the mass-produced Santa Fe look. The decoration of the DeBartolo house, sleek and minimalist, is in the classic modern vocabulary of Mies van der Rohe, which in this architectural and geographical context seems absolutely appropriate. Surprisingly comfortable to live in yet austere, the rooms are almost an analogy to the paradox of the desert itself: People have always managed to live in deserts despite their appearance of uninhabitability. What normally appear to be urbane furnishings here become an inner landscape of bold forms to mirror the ones that stretch to the horizon beyond the glass walls.

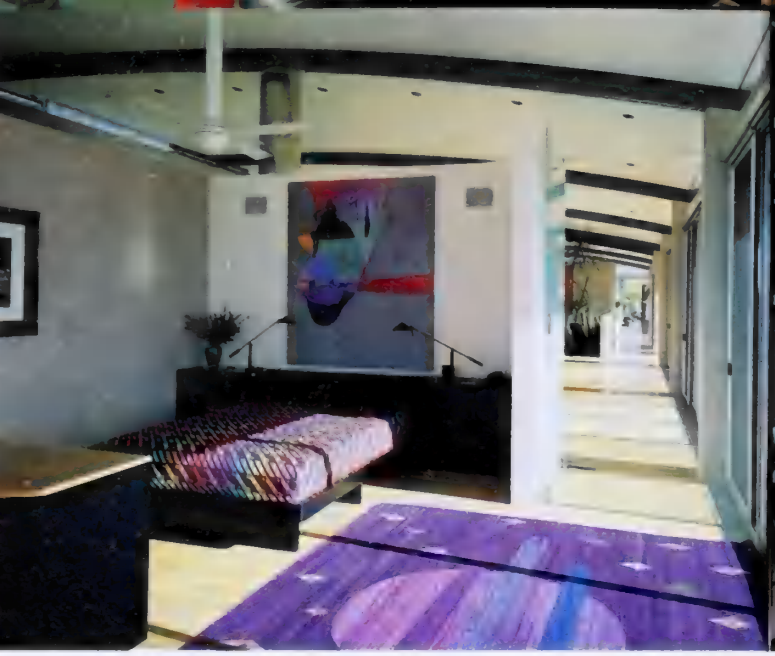
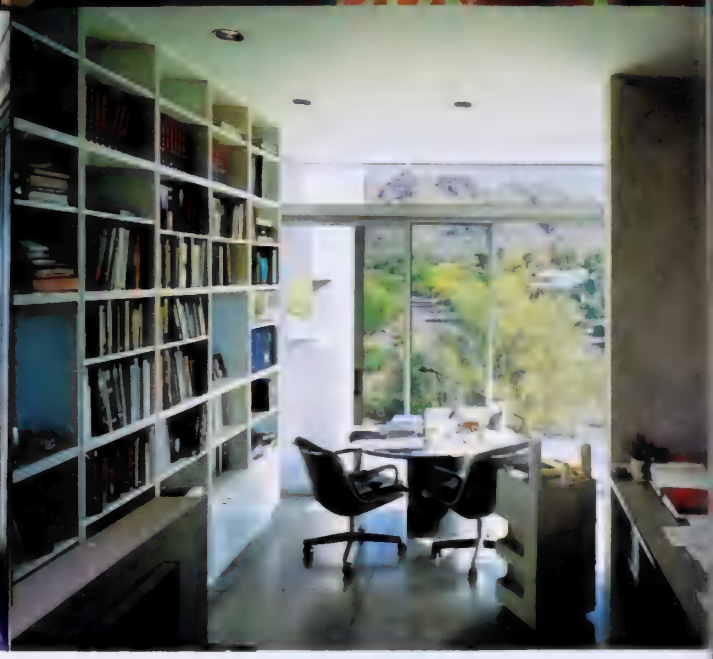
With the couple's living quarters on the upper floor of the two-story house and a self-contained guest suite on the level below, the structure is well suited to visits from DeBartolo's grown children and grandchildren, who particularly enjoy the elegantly situated swimming pool, partly enclosed by a high wall punctuated by a square window, like an old Spanish presidio compound. Thanks to the dramatic screening wall on the west side of the exterior, the most punishing heat of the day is deflected from the structure.

Except for the four hottest months of the year, June through September, the house makes use of all-natural ventilation, with the glass window-wall units sliding open to the surrounding hillside and its gray-green ironwood trees. It is then that the name early settlers gave this valley becomes fully understandable. Or, as Jack DeBartolo says, "Let me tell you, it's heaven."

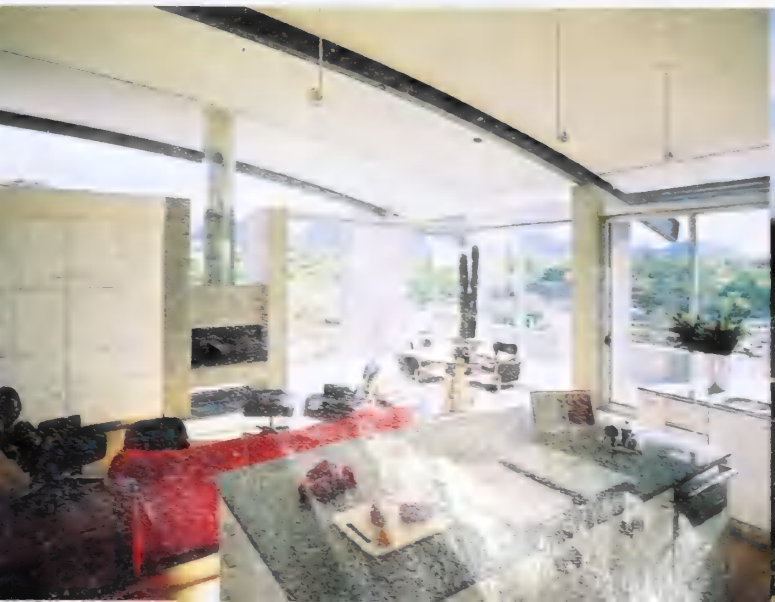
Native desert plants and trees (above), deployed with naturalistic artfulness by landscape architect Steve Martino, ease the modern house into its primal setting. Opposite: Crisp shadows cast by overhead slats transform the colonnade into an ever-changing work of geometric art. The stuccolike Dryvit surface is a pale gray echo of the bark of the ironwood tree.





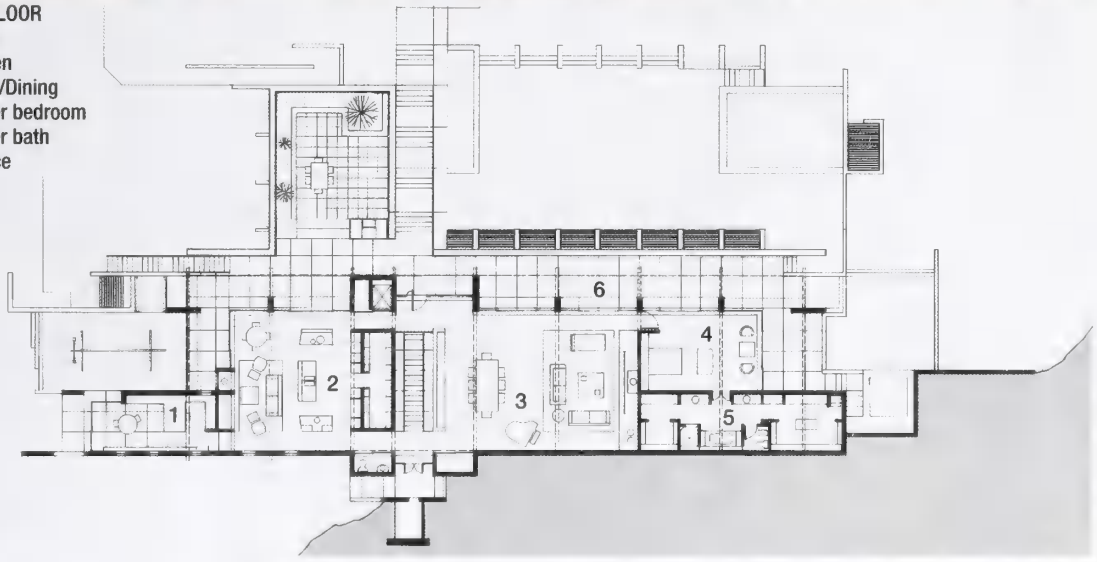



The interior of the DeBartolo house is essentially one big room partitioned to define specific functions. Above, clockwise from top left: The gentle arc of the roof line plays off against classic architectural furniture in the living room, including Mies van der Rohe daybed and Vico Magistretti sofas. At the far end of living room, red oil painting by Jim Waid. The architect's book-lined home office. In bedroom, as in living room, kilims by Romeo Gigli for Christopher Farr Handmade Rugs. Below left to right: Granite cooktop in kitchen. Geometric planting beds lead to pool.






SECOND FLOOR
1. Study
2. Kitchen
3. Living/Dining
4. Master bedroom
5. Master bath
6. Terrace



The sun-blasted western exposure of the house (top) is protected by a thin screening wall that extends beyond the main volume of the structure. Window openings on this facade were kept as small as possible, compensated for with large expanses of glass on the east side. The elegant minimalism of the west elevation, clad in Dryvit, recalls the poetic simplicity of Luis Barragán, the Mexican master whose architecture continues to inspire many of the best architects in the American Southwest. Above: The floor plan of the house reveals the sparing use of interior walls on the 3,500-sq.-ft. main level. Beneath it is a 2,000-sq.-ft. level for visits from the couple's three married children and their grandchildren.



The austere serenity of the high-walled pool is jolted by Gary Slater's dynamic painted-steel sculpture.




CHOPIN



CASUAL THEATRICS

Fashion may have been her career, but in her 18th-century house in the country Mihri Fenwick happily ignores time and trends

More than any other room in the house, the salon (left) expresses Mihri Fenwick's "accidental," straight-from-the-heart approach to decorating. The screen was designed by the owner, who painted it to look like mahogany. Eighteenth-century chairs are English. Above: Added in an embellishment campaign in the early 19th century, buttercream rosettes, masks, and vines dress up the ceiling and trumeau in the library.



By Christopher Petkanas
Photography by Elizabeth Zeschin
Produced by Carolyn Englefield

For someone "in the business," Mihri Fenwick lives in a way that turns design expectations on their ear. Mihri was a founding editor of *Elle* magazine in France in the forties and, in the sixties, worked side by side with Coco Chanel as director of the couturiere's salon. So people who make the pilgrimage to her 18th-century village house in the landlocked Gers region of southwestern France arrive ready for a serious lesson in *le style grande dame*. To their delight, they are greeted with something very different.



Mihri Fenwick (above), an important figure in French fashion in the forties, fifties, and sixties, with her grandson, actor Philippe Fenwick of the Troupe Pierre Debauche, during an August lunch on her terrace. Right: Typical street in Fenwick's hilltop village of Lectoure, which is known for its window boxes and flowering potted plants. Below: In the kitchen-dining room, paisley cotton tablecloth is from India, sunflowers from a neighboring field. Opposite: Looking into the same room one sees the patterned floor tiles of cement and a wheat sculpture sitting on a sculptor's pedestal.



Mihri Fenwick's way of decorating is about as anti-fashion and anti-decorating as you can get. Spontaneous and richly layered, deeply lived in and intensely personal, hers is a house that exists—thrives—in apparent ignorance of time and trends. Did someone say "unpretentious"?

In Fenwick's rooms, English mahogany and Louis XVI furniture get along fine. Faded kilims are laid over burnished herringbone parquet. Walls are willfully, giddily jammed with good pictures by artists with names like Zadkine and Bakst, as well as with her own very accomplished





gouaches of interiors. (Clients for these tender "house portraits" have included everyone from Bill Paley to French nobility to the Four Seasons Hotel in Los Angeles.) When wall space runs out there is not a flicker of hesitation about hanging paintings in front of books on the shelves.

Colorful lengths of vibrantly patterned Indian fabric are draped over a chair arm here, a table there. Dramatic sailcloth portières and beds festooned romantically in mosquito netting give the place a lightly theatrical, movie-set atmosphere. And there is no shortage of entertaining touches: In the kitchen a pair of Japanese mandarins are always trying to make friends with an ornamental straw bird posed on the counter just outside their cage.

With its southerly on-a-clear-day-you-can-see-forever views of the snow-dusted Pyrenees, the "rustic curate's garden" she coaxed out of an abandoned plot has at its center a towering linden tree whose blossoms are collected in late June and carefully dried for tea. Old roses, irises, tulips, and nasturtiums lend their cottagey beauty. Like the house, the garden has a wonderfully improvised feeling. And not a blade of chichi.





The garden (opposite) reveals its random, seat-of-the-pants glory. Above: In summer three meals a day are taken on the bamboo-shaded terrace. The staircase leads to Fenwick's atelier. Left: Her gouaches depict a dining room and hall in a château in Burgundy, a salon in Paris filled with Louis XV furniture, and the late William Paley's living room in Southampton, New York. Propped up on Fenwick's work table (below) is her rendering of the salon in the apartment she kept in Paris before moving full-time to the Gers seven years ago. The bust is of her paternal great-grandfather, who founded the Kiev opera.



Spontaneous and richly layered, deeply lived in and intensely personal, Mihri Fenwick's house thrives on unpretentiousness



Above the Louis XVI bureau in Fenwick's bedroom (right) hangs a drawing by her late husband, the sculptor Philippe Fenwick, a number of whose works are in the collection of the Louvre. Above: From this window Mihri Fenwick can see the Pyrenees. Banks of built-in cupboards fully use the room's great height.

FOR MORE DETAILS, SEE





MILAN NEWS

color

Baroque excess and Memphis madness took a backseat at the Milan furniture fair this year. Headlining the news: the return of classic modernism. The color palette of the 1950s reemerged as well, with electric Kool-Aid shades of orange and chartreuse strutting straight off fashion's runways. And the trademark Italian ingenuity was evident everywhere in furniture that rolls, folds, expands, and contracts

By Jill Kirchner
Photography by
Riccardo Bianchi



Designer James Irvine sheathed his scooped-out Lounge sofa for SCP in lime (above), while tangerine makes a splash on Piero Lissoni's cleanly configured modular seating for Cassina (above), with leg-rest extensions and ottoman-like benches. Cesare Saini cleverly updates the tête-à-tête of French salons (right) for Vibieffe. Gijs Papavoine throws the armchair a curve with saturated color and a windblown tilt, from Montis (above). Have it your way: Vico Magistretti's citrus-hued divan from DePadova comes with or without armrests, in fabric or aluminum (right). With the Zanotta sofa (far right) you can choose a different color for each of its components—seat, back, bolsters, and pillows—just as you would an outfit. Wheels add an element of motion to this forth-right chair (opposite) by Rainaldi and Riva-Transatlantica for Living Divani.



An industrialized, elongated version of the lawn chair (left), in acid-green polypropylene by Jasper Morrison for Cappellini, is stackable, affordable. The venerable club chair gets juiced up in Tropicana colors (left). From Campeggi. As much sculpture as seating, the polyurethane back of this red-lacquered wooden chair (right) is hung from the wall, by Gianni Osgnach for Dilmos. An armrest flips up to become a headrest when you need a break (right), on a swivel chair by Toshiyuki Kita for Adele C. The African stool is reinvented in polypropylene by Philippe Starck (above left). From Kartell, it comes in two pieces, letting you intermix color, shape, and texture. The L'Homme et la Femme sofa by Francesco Binfaré (left) has room for two and movable backs make stretching out more comfortable. From Edra/Mazzei.

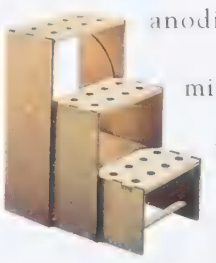


Vico Magistretti revamps the camp cot (left) to create impromptu seating and sleeping space that folds up to just a few inches thick. A combination of wheels and legs (right) gives this sleek table mobility and stability, by Chi Wing Lo for Giorgetti.

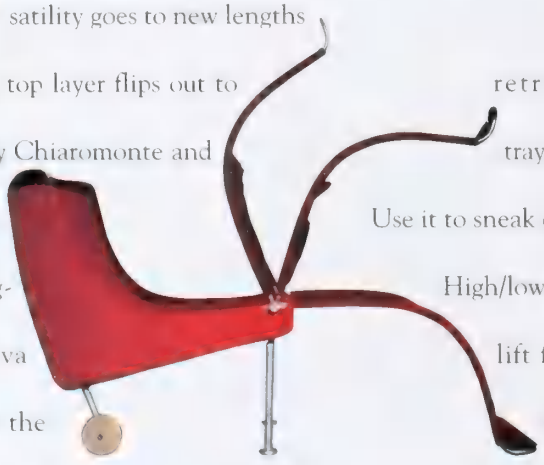


The fold-out stepladder (below) offers sturdy chic, with steps of birch and anodized aluminum. From Driade. Versatility goes to new lengths in a scoop-shaped chair whose top layer flips out to form a chaise longue (right), by Chiaromonte and Marin for Hoffmann. Take two: The chaise extension on Magistretti's armchair for DePadova (bottom right), rolls out from the seat. Got a head for numbers?

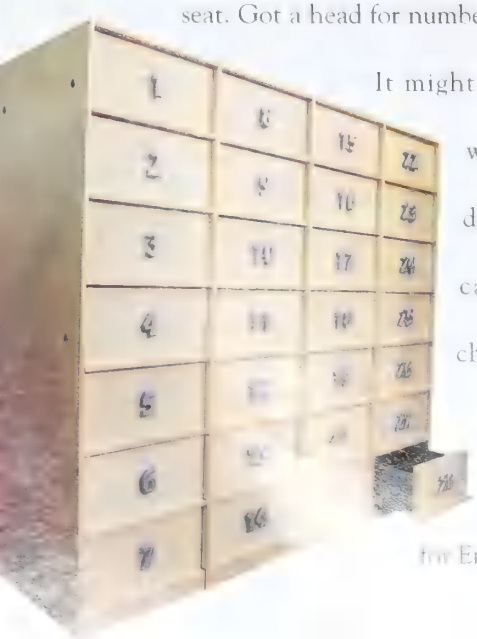








It might help you remember what's inside each drawer of this graphically labeled maple chest (left) designed by Pietro Arosio for EmmeBi.



Magistretti's dual-personality chair (both views, below) is upright armchair as well as laid-back recliner, with wheels for easy traveling, from Campeggi.

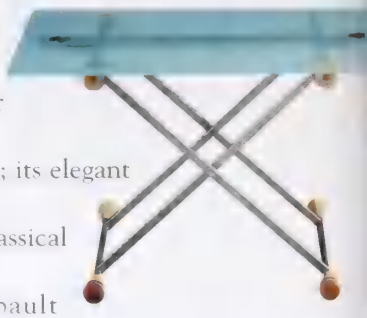




Philippe Starck made his beech-and-canvas camp chaise (left) collapsible because he believes "the future will be minimal." China to go: The rolling cupboard (below), by Antonio Citterio, opens up to reveal plate racks and retractable trays for flatware, from B&B Italia. Use it to sneak extra storage into a kitchen or dining room.



High/low options: Give this glass slab table (below) a lift for dining or working; lower it for use as a coffee table. Designed by Andreas Weber. Fom DeSalto. A twirl of the rounded beech chair (opposite) raises or lowers it; its elegant X-back design plays on a classical motif. Designed by Thibault Desombre, from Atlantis. The prototype of this chair won the Carte Blanche, a French design award, in 1993 but has only now been put into production.







MILAN NEWS

function

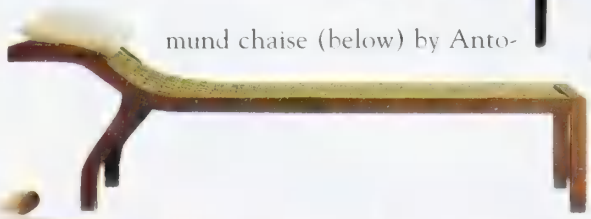


The curving aluminum backbone of the Serenissima chair (left), designed by Lella and Massimo Vignelli for Acerbis, has perforations like a skyscraper's windows. A gracefully arched two-piece headboard (right) adds style as well as support to Vico Magistretti's update of his classic bed for Flou. The aptly named Sigmund chaise (below) by Antonio Citterio is a sleek distillation of the form in black walnut with wicker, from Flexform. Ross Lovegrove's Bone chair (left) sculpts maple into a hauntingly anthropomorphic form, for Ceccotti. Ron Arad reinvents the wheel (center right), incorporating a grid of aluminum shelves that can actually roll across the room without moving a book. William Sawaya's [illegible] table (above) is curved like an Ionic capital, with the [illegible] orange-lacquered slide-out tray tucked inside. A [illegible] sandblasted glass (opposite) creates a table with dynamic form. From Reflex.



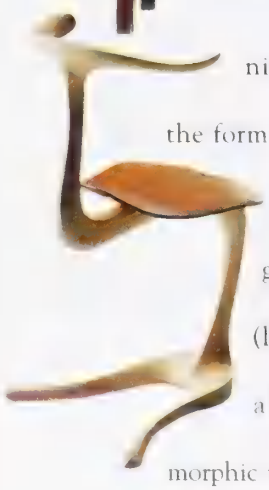
Optical illusion: A maple cabinet (right) fools the eye with doors that form the silhouette of a vase. Designed by Tarshito, from Dilmos. The influence of Jean-Michel Frank is seen in the iconic Wafer chair in plywood (above left) by Archivolto for Bros/s.





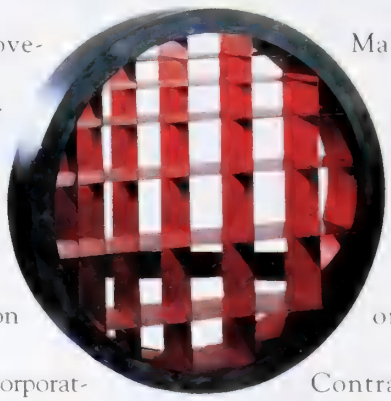
Industrial materials take airy form in Andreas Storiko's etched-glass table (left), on a woven aluminum and cast-iron base, from B&B Italia.





The Rota chairs by Peter Maly (right) elegantly evoke a Greek klismos chair; in beech or cherry from Tonon.





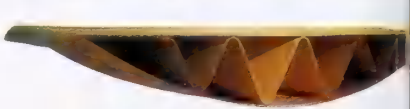
Contrasting piping, another trend, emphasizes the retro curves of an armchair (below left) by Bob H. Miller from Minotti.





Sine-curve shelf and paper lantern (right). Shelf by Claudio Brambilla; lamp by Toshiyuki Kita, for Atelier.






MILAN NEWS
shape



SUBURBIA WITH A TWIST

What's a nice little ranch house doing with a deep purple and hot pink exterior? Kicking up its heels and living a colorful life

By Christine Pittel Photography by Jeremy Samuelson
Produced by Jody Thompson-Kennedy

Donna Reed would be dumbfounded. This was a conventional 1950s ranch house that could have belonged to one of her neighbors—but then San Francisco designer April Sheldon breezed through it. "There must be 35 different colors of paint—and that's just on the inside," says attorney Joel Franklin, who shares this northern California abode with his wife, garden designer Ellen Fondiler, and their two children. "I wanted the indoors to reflect the outdoors, and that's why color was very important," says Fondiler. When Sheldon proposed painting the front door hot pink and the exterior purple—the better to show off the orange trumpet vine—these clients didn't even wince. "They're people with a definite sense of style, but they didn't want a 'designer do,'" says Sheldon. "So we made it family-oriented, with some funk appeal."

Working within the structure's modest scale, Sheldon made a few deft alterations—pushing out a wall in the kitchen to create a breakfast room and transforming the old garage









No detail is too small to be reinvented by designer April Sheldon (in the dark shirt, left, with clients Joel Franklin and Ellen Fondiler). Clockwise from above left: In the garage-turned-family room, Sheldon redefines an easy-chair arm with two fabrics—jazzing up the grandmotherly damask with a diamond print—and turns an entertainment cabinet into a wall-size puzzle made out of durable red Fin Ply. Ceramic tiles brighten the chimneys and stream down the outdoor fireplace onto the terrace. The lampshade next to the split-face concrete mantel is made from a sandbag.

into a family room. Then she scoured the secondhand stores for 1950s furniture to mix in with her own inventions. "I think that era produced some of the best design of our time," she says. "The forms are clean, clear, and simple." But it's not 1958 anymore, so Sheldon took a modernist classic like the Eero Saarinen Womb chair and reupholstered it in a kaleidoscopic print. A curved-back 1950s chair still in its original nylon upholstery fits right into a corner of the bedroom and wittily relates to the exuberant biomorphic shapes swimming across the custom-made bed. By retrieving that chair, Sheldon honors the legacy of the suburbs, but this is suburbia with a twist.

Everything is fair game, including the once-typical patio. The original version was too boring, so Sheldon replaced the red brick with Mexican pavers. Then she stuccoed over the brick on the outdoor fireplace and inlaid a sinuous tile mosaic like a river of color that flows down the chimney and spreads out into the pavers. "That was great







The new breakfast room (above right) is filled with ideas. Any dull space can bask in the light if you remove the ceiling, fit in a clerestory, and replace the walls with French doors. The kids like to do homework on the sturdy table, which Sheldon built out of the yellow pine used on truck beds. The tin Deco chandelier was sprayed with gold paint. Above: Leaf-shaped balusters rim the wraparound balcony added to take advantage of the ocean view. Right: Venetian glass countertop tiles creep up to form a mosaic behind the red brick of a stove.



"I think rooms with just one style of furniture get very static. No two people are alike; neither are these breakfast-room chairs," says designer April Sheldon, "but as in a family, they all work together"



"We went so far," says client Ellen Fondiler, pointing to her Mattise-inspired bed, "that when we looked back at our earlier choices—like the purple siding—they didn't seem risky at all"

fun," says Fondiler. "We went around to all the tile shops collecting samples. Then we just smashed them in the backyard, and April started placing pieces in the wet cement. Even our four-year-old son got into the act."

Shattering tile is just one of the ways Sheldon takes a straightforward material and makes it interesting. She also stirred green rocks and brass screws into a concrete mix, then polished down the slab for a coffee table, creating her own version of fossilized stone. And plywood cut into 3-by-3-foot squares makes a surprisingly attractive floor in the new family room, where the fireplace is split-face concrete block—Sheldon's tongue-in-cheek interpretation of stone.

Everything is durable, not precious. "We wanted the house to be beautiful, yet also functional," says Franklin. "So we could live in it and not just look at it." Now the house is as colorful as the garden. "I never get tired of it," says Fondiler. "April is really an artist, and she helped us find the artistic spirit in ourselves."







The tile surround on the living room fireplace (above), which has original board-and-batten detailing, was April Sheldon's first ceramic improvisation. Above left: By the time she got to the master bedroom, everyone felt emboldened. Since there was no empty wall, a free-standing bed would have to have the presence of a sculptural object, and Sheldon piles pattern on pattern with the pillows and the rug. Silk roses smother a lampshade, and men's shirting makes smart shades. Left: The bathroom mirror floats in front of the windows.

FOR MORE DETAILS, SEE READER INFORMATION

A CLEANSING EXPERIENCE

Close the door of this bathroom and shrug off the cares of the day. Steep in the tub, swing at the punching bag—exit soothed and refreshed



PHOTOGRAPHY BY PAUL WARCHOL
PRODUCED BY SUSAN ZEVON



Imagine a quiet pool of water surrounded by banks of moss and water-washed stone. That was the tranquil image New York architects Billie Tsien and Tod Williams kept in mind as they worked out the scheme for the bathroom shown here, designed with House Beautiful and Kohler for the National Association of Home Builders Show and the Kitchen and Bath Show this year. The designers, with project architect Matthew Baird, carried out the concept in their choice of materials and fixtures. Creating a limpid atmosphere are sandblasted glass panels from Apex Curtain Wall and wall tile from Ann Sachs in a watery blue-green. Fiberglass screens hiding toilet and bidet allow light to filter through. Tumbled marble floor tiles, which continue into the shower area, have the feel of water-smoothed stone underfoot. The designers set the ice-gray Kohler basin and whirlpool bath in planks of platinum limestone. The tub surround is planted with its own small moss garden to rest your eyes on as you step in and immerse yourself up to your chin.

FOR MORE DETAILS AND PLAN, SEE READER INFORMATION





FIESTA AMONG FRIENDS

Clay and Dodie Ellis mark Santa Fe's end-of-summer celebration with good friends, good food, and Old Man Gloom going up in smoke

By Jane Stacey Photography by Clay Ellis



An old enameled colander (opposite) cradles bright peppers and chiles, a sure promise of fresh salsa with a bite. Above: Late-summer tomato salad with toasted cumin seed vinaigrette pairs perfectly with grilled pork chops, caramelized onions, and grilled apple slices.

The oldest annual festival in the United States, Fiesta de Santa Fe marks the peaceful reconquest of Santa Fe by the Spanish in 1692. Since the 1920s this weekend-long celebration begins with ever-growing crowds watching the burning of Zozobra, or Old Man Gloom, a forty-foot-tall character made of shredded paper, chicken wire, and explosives. Forgoing the crowds downtown, photographer Clay Ellis and his wife, photo stylist Dodie Dahlstrom Ellis, invite friends to their farmhouse to experience the holiday on a more intimate scale.

After parking in the shade of the barn, guests pass through a wisteria-covered arbor where Dodie greets them with tall glasses of icy sangria ladled from an antique pickle jar. The kids scatter, eyeing the swaying candy-filled piñata, while the grownups pitch in. In the cozy blue-and-white kitchen, one friend stirs chopped cilantro into the posole, a hearty New Mexican soup. Others head outside with sacks of sweet corn to husk. Clay readies the grill while Dodie passes quesadillas, pausing to light beeswax candles on the buffet table outside.



As dusk falls, everyone sits down to posole, pork chops, and cumin-scented tomato salad. After the children do battle with the piñata, all the guests move into the darkness surrounding Old Man Gloom. Following tradition, everybody chants, "Burn, burn, burn!" as Dodie ignites Zozobra's crackly clothes. After a few glorious minutes, Old Man Gloom is gone, and it's time for dessert. Plates of pear-and-raspberry tart balance on laps and hay bales. Soon there are calls of "Goodnight!" and "*Viva La Fiesta!*"

Scenes from the fiesta (above, left to right from top): A friend steadies Zozobra's head. Dodie Ellis applies wheat paste and newspaper to Zozobra's chicken-wire frame. Zozobra burns! Tools of a tart maker. In the kitchen. Setting the buffet. The Ellis's vegetable garden at sunset. Farm seen across the field. Sunflower in bloom. Opposite, clockwise from top left: The traditional posole is transformed with smoked turkey, chicken stock, and cilantro and served in hollowed winter squash bowls. Black bean and goat cheese quesadillas garnished with mango-peach salsa. Sangria chills in an antique pickle jar. Pear-and-raspberry tart.

RECIPES FOLLOW; SEE MORE DETAILS—SEE READER INFORMATION









SANGRIA

⅓ cup sugar
2 bottles dry red wine
9 tablespoons Grand Marnier, Gron Torres, or other orange liqueur
Wedges of orange, lemon, or lime for garnish

Mix together sugar and ⅓ cup water in a small saucepan. Place pan over high heat, bring to a boil, reduce heat, and simmer for 2 minutes. Remove pan from heat and cool.

Combine sugar syrup, wine, and liqueur in a pitcher. Add fruit wedges, ice, stir and serve immediately. Serves 8 to 10.

BLACK BEAN AND GOAT CHEESE QUESADILLAS

12 large flour tortillas
2 16-ounce cans refried black beans
6 to 8 ounces goat cheese
Cilantro leaves to taste
Unsalted butter
Mango-peach salsa, see recipe below

Spread six of the tortillas with the refried black beans. Sprinkle each bean surface with about 2 tablespoons crumbled goat cheese and cilantro leaves. Cover with remaining tortillas.

Melt about 1½ teaspoons butter over low heat in a 10-inch sauté pan, tipping the pan to evenly coat the bottom with butter. Sauté each quesadilla over medium heat about 1 to 2 minutes per side, adding butter as needed until tortillas are golden brown and cheese has melted. Place sautéed quesadillas on warm baking sheets and keep warm in a 200°F oven.

When all the quesadillas have been sautéed, place them on a flat board. Cut each quesadilla in half, and cut each half into 3 wedges. Top each wedge with a generous teaspoon of salsa and place on a serving platter. Serve immediately. Makes 36 wedges.

MANGO-PEACH SALSA

1½ cups coarsely chopped ripe mango
1 fresh ripe peach, skinned and coarsely chopped
2 fresh jalapeños, seeded and minced
1 clove garlic, minced
3 tablespoons finely chopped red onion
3 tablespoons chopped cilantro
3 tablespoons chopped parsley
3 to 4 tablespoons freshly squeezed lime juice
2 tablespoons olive oil
Salt and pepper to taste

Combine all ingredients in a small glass bowl. Cover with plastic wrap and refrigerate for 2 hours. Makes about 2 cups.

TOMATO SALAD WITH TOASTED CUMIN SEED VINAIGRETTE

For vinaigrette:
1 teaspoon cumin seeds
4 tablespoons freshly squeezed lemon juice
7 tablespoons extra-virgin olive oil
Salt and freshly ground black pepper to taste

For salad:
4½ pounds ripe tomatoes of mixed varieties—plum or roma, yellow pear, cherry, etc.
⅓ cup coarsely chopped cilantro
⅓ cup coarsely chopped parsley
Salt and freshly ground black pepper to taste
Sunflower or radish sprouts for garnish

Prepare vinaigrette: Heat a small, heavy skillet over medium heat. Add cumin seeds and toast, stirring frequently for a few minutes or until their aroma is released. Crush seeds in a mortar. Place all ingredients in a small bowl and whisk to combine. Set aside.

Prepare salad: Cut large tomatoes in wedges. Cut small tomatoes in half. Place tomatoes, cilantro, parsley, and vinaigrette in a large mixing bowl and toss. Add salt and pepper to taste. Transfer salad to a serving platter and garnish with sprouts. Serves 12.

GRILLED PORK CHOPS WITH CARAMELIZED ONIONS AND GRILLED APPLES

12 boneless loin pork chops, cut ½-inch thick

For marinade:
2 cups apple cider
2 tablespoons apple cider vinegar
3 tablespoons olive oil
2 tablespoons coarse Dijon mustard
2 teaspoons red pepper flakes, optional
1 teaspoon ground cumin
½ teaspoon ground coriander
6 crushed black peppercorns
3 cloves crushed garlic
Salt and freshly ground black pepper to taste

For caramelized onions:
2 teaspoons unsalted butter
2 large yellow onions, sliced into ¼-inch-thick rings
½ cup apple cider
1 teaspoon sugar
2 teaspoons balsamic vinegar

For apples:
3 large apples, cored and sliced ¼-inch thick

Place pork chops in a large shallow glass dish and set aside.

Prepare marinade: Mix all the marinade ingredients together in a glass bowl. Pour marinade over pork chops and coat evenly. Cover dish with plastic wrap and refrigerate overnight. Turn chops in marinade several times.

Prepare caramelized onions: Melt butter in a heavy skillet over low heat. Add onions and cook over medium-high heat, stirring occasionally, until onions begin to brown around the edges, about 10 minutes. Reduce heat to medium. Add apple cider and sugar and stir to combine. Reduce heat to low. Continue to cook until onions have caramelized, stirring frequently, about 15 to 20 minutes. Stir in balsamic vinegar and remove pan from heat. Set aside.

Remove pork chops from refrigerator and allow to come to room temperature. Remove pork chops from marinade. Grill pork chops over hot coals, loosely covered with foil, for about 5 to 6 minutes per side.

Prepare apples: Grill apple slices, turning with tongs, for about 1 minute per side or until browned and softened. Remove from grill and set aside.

To serve: Transfer pork chops to a large heated platter. Garnish each pork chop with several rings of caramelized onions and grilled apples. Serve immediately. Serves 12.

POSOLE WITH SMOKED TURKEY

⅓ cup olive oil
2 cloves garlic, minced
1 onion, coarsely chopped
3 stalks celery, coarsely chopped
2 1 pound 13-ounce cans hominy, drained
10 to 12 cups homemade or canned chicken stock
1 smoked turkey breast, weighing approximately 2½ pounds, thinly sliced and cut into bite-size slivers
½ cup chopped cilantro
½ cup chopped parsley
½ teaspoon ground cumin, optional
2 teaspoons dry oregano or 1 teaspoon chopped fresh oregano

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Salt and freshly ground black pepper to taste
6 acorn squashes, cut in half, seeded and hollowed
Whole cilantro leaves for garnish

Heat oil over low heat in a medium stock pot. Add garlic, onion, and celery to pot and sauté, stirring frequently, until vegetables are softened. Add hominy, chicken stock, half of the smoked turkey, ¼ cup cilantro, ¼ cup parsley, cumin, and oregano to the pot. Bring mixture to a boil, reduce heat to low, and simmer for about 20 minutes. Just before serving add remaining turkey, cilantro, parsley, salt and pepper to taste.

Ladle soup into squash halves or bowls and garnish with cilantro. Serve immediately. Serves 12.

PEAR-RASPBERRY TART

For crust:
1¼ cups all-purpose flour
2 tablespoons sugar
¼ teaspoon salt
8 tablespoons cold unsalted butter, cut into 8 pieces
2 egg yolks
1 to 2 tablespoons cold water, if needed

For filling:
⅓ cup seedless raspberry preserves
3 to 4 ripe Bosc, Bartlett, or D'Anjou pears, peeled, cored, quartered, and each quarter cut into 3 wedges
2 tablespoons sugar
1 pint fresh raspberries
Whipped cream, vanilla ice cream, or raspberry sorbet, optional

Prepare crust: Place flour, sugar, and salt in a food processor. Add butter and process until mixture resembles coarse meal. Add egg yolks and pulse until dough begins to come together in a ball. If dough is still crumbly, gradually add water until it begins to form a ball. Gather dough with your hands and press to form a 6-inch round. Cover with plastic wrap and chill 20 minutes. (Dough can be made 1 to 2 days in advance and frozen.)

Roll dough out on a lightly floured surface into a 12-inch circle. Fold the dough in half to form a semicircle and carefully lift the folded dough into a 10-inch tart pan with a removable bottom. Unfold dough and fit it into the pan with your fingers. Be careful not to stretch or tear the dough. Fold, tuck, and press the overlapping edge of the dough into the sides of the tart pan to form an even border. Prick the bottom of the crust with a fork. Chill for at least 1 hour.

Prepare tart: Remove tart shell from the refrigerator. Spread the raspberry preserves over the bottom of the chilled crust. Slightly overlap the pear wedges on top of the preserves, stem ends pointed toward the center. Arrange remaining pear wedges in the center of the tart. Sprinkle sugar over pears. Bake tart in a preheated 375°F oven for about 35 minutes, or until pastry crust is golden and pears are tender. Remove from oven and cool on a wire rack.

Unmold tart and mound raspberries in the center. If desired, serve with whipped cream, vanilla ice cream, or raspberry sorbet. Serve tart as soon as it has cooled. Serves 8. ■



Wine & Good Spirits

Continued from page 69

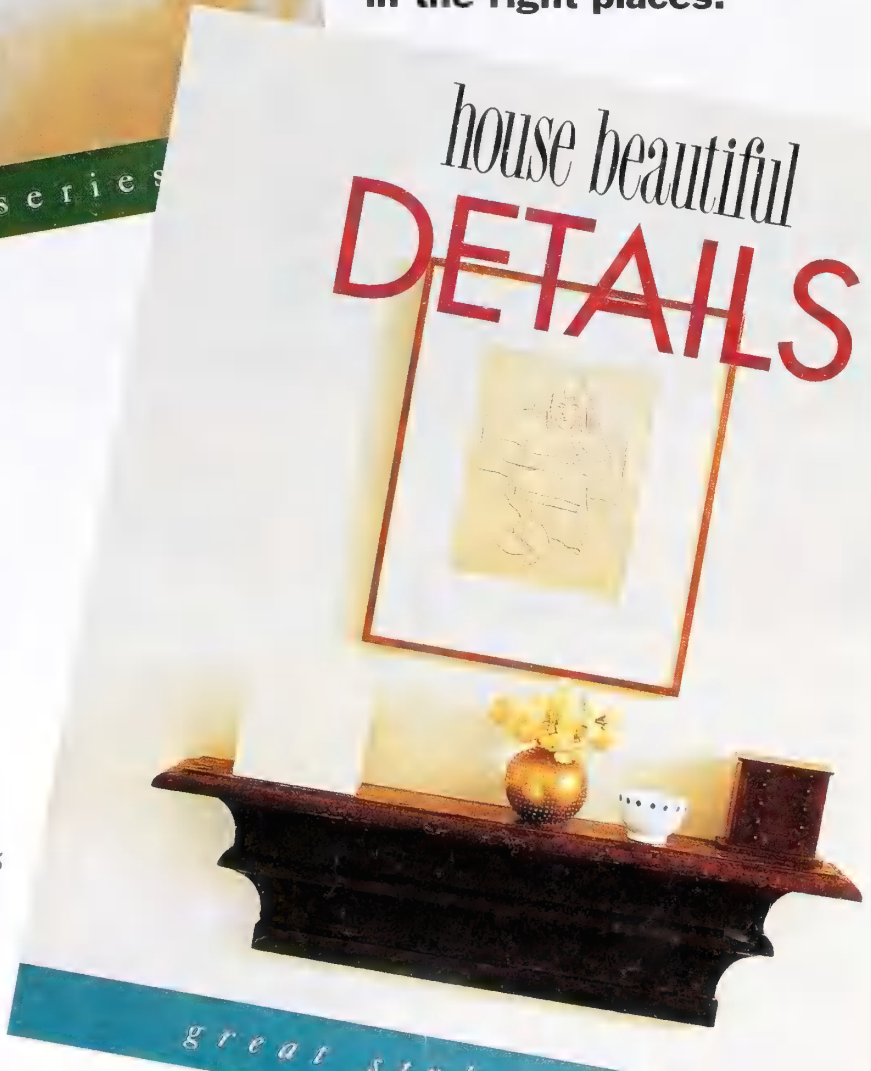
To bring up the flavors of vegetables you'll serve with a red Bordeaux or a cabernet sauvignon, you might massage them with spice rubs or marinate them with herbs before putting them in the oven or on the grill. Last autumn, looking for something to eat with an especially nice pinot noir, Ash charred a whole eggplant on the grill, topped the smoke-scented flesh with sun-dried tomatoes and pecorino cheese, and served it over rice.

When you want a wine to go with a traditional dish, it's often helpful to know the wines of the region the dish comes from. La Colombe d'Or, a bistro in Manhattan, is by no means a vegetarian restaurant. But since it features food from the south of France it has many vegetable-based dishes on its menu, among them grand aioli, an array of poached seasonal vegetables served with a pungent garlic mayonnaise. With it, co-owner Helen Studley likes one of the rosés that are the *vins du pays* of southern France. *(Continued on page 154)*

Two great new books



Just off the press are these additions to House Beautiful's Great Style Series, filled with fresh and engaging ideas to inspire any home lover. *Bedrooms'* range goes from bucolic to urbane, austere to utterly feminine. *Details* offers myriad ways to add energy and character to any room with the right finishing touches in the right places.



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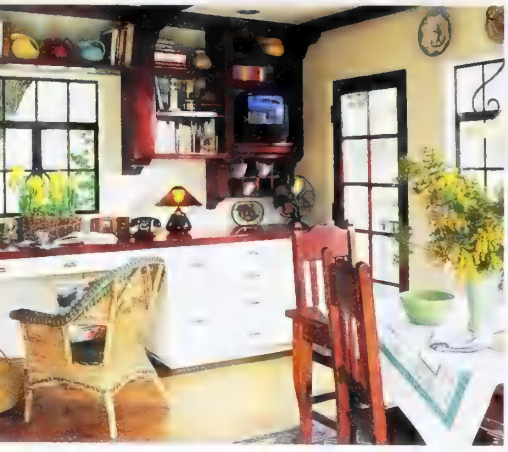


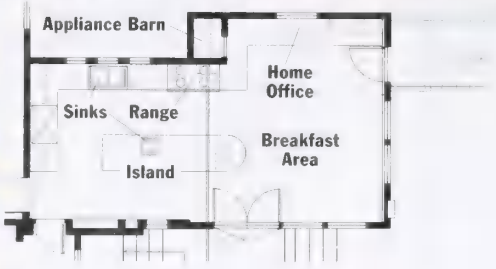
Dreaming about remodeling your kitchen? Here's how a California architect helped two families turn utilitarian spaces into expansive, livable rooms

BY JEFF BOOK









The former service kitchen (top left) is now the heart of the house. A long island (above and plan) projects into the breakfast area/home office (far left). The farmhouse-style Kohler sink (center left) is in the pantry/laundry room.

Today kitchens are being transformed into centers for home life. This is where we want to spend time with family, entertain friends, do homework, keep the household books. Here and on the next page, kitchens by Pasadena architect Georgie Kajer exemplify this nationwide trend.

When the current owners purchased their late-1920s house in Los Angeles, its Spanish Revival charm was intact—but so was a plain, utilitarian kitchen that had been designed as a servants' domain. The couple, a Disney animation producer, and his wife, a former Disney artist, wanted a kitchen to live—not just cook—in. They envisioned a larger space that would encompass kitchen, breakfast area, and home office.

To create the multipurpose space, architect Georgie Kajer knocked down the walls of the adjoining maid's quarters and annexed all its space for a total of 360 square feet. An eleven-foot granite-topped island containing a sink, wine rack, and recycling center was installed. The tile kitchen counter wraps around a corner and turns into the office's wooden work surface. Below this built-in desk are drawers sized for files and toys; above it are mahogany-stained cubbyholes and shelves, with a TV on a pull-out swivel-mount.

For all the modern features, the kitchen feels as old-fashioned as its nickel-plated hardware, cork flooring, porcelain sinks, and schoolhouse-style pendant lights. With new corbels and beams—copied from those in the living room—the space now captures the spirit of the rest of the house. >

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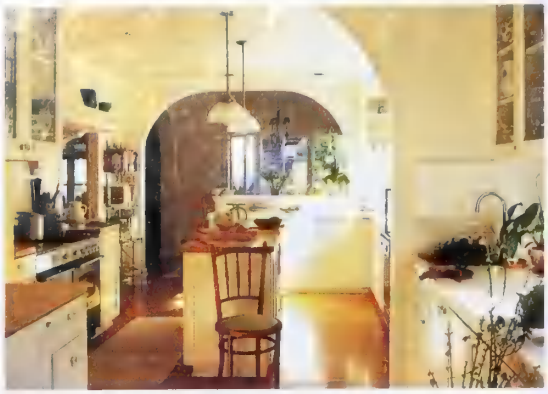


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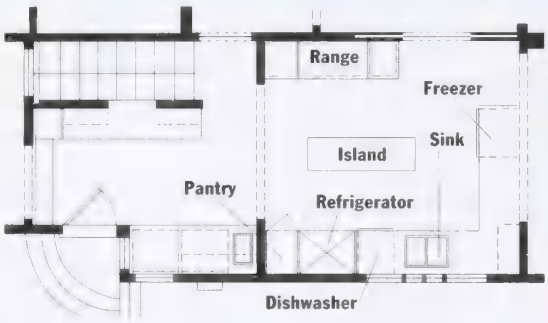
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PERFECT HARMONY



A daylight-deficient kitchen in a 1928 Tudor Revival house is transformed into an airy, light-filled space for a couple of music professionals who like to entertain

By Jeff Book



The old kitchen (top right) became a free-flowing space with broad archways linking it to the dining room (right) and laundry/potting area (top left). The new plan (above) includes a dual-energy professional range (center left) and a china drawer (center right).

Michael and Patty Silversher (he's a composer, she's a lyricist) have created music for Disney and MGM productions, among others, but the kitchen of their 1928 Tudor Revival house in Glendale, California, struck a sour note. The couple love to cook for themselves and their friends and dreamed of everyone gathered in the kitchen, sipping wine while the hosts put the finishing touches on a meal. But the room, with its run-of-the-mill cabinetry and dropped, fluorescent-lit ceiling, lacked space and style. Pasadena architect Georgie Kajer set out to make the kitchen more convivial, at a cost of about $60,000.

Once the ceiling and cabinets were removed, Kajer focused on improving the flow of space between the kitchen and adjacent rooms. She expanded the kitchen by pushing back the wall between it and the laundry room. Rectangular doorways gave way to wider archways, which opened up the kitchen and unified it with the dining and laundry rooms at either end. To increase natural light, the architect replaced two small sliding windows above the sink with three larger casements and added windows in the laundry area. The use of white on walls, counters, and cabinets unifies the spaces.

Kajer maximized work surfaces with a butcher-block island and under-counter appliances, including a Sub-Zero freezer unit. Gleaming beneath a hood equipped with built-in lighting and speakers is a Rosieres range that combines gas burners and electric convection and rotisserie ovens, chosen for its professional quality, compact size, and sealed burners. The Silvershers' parties revolve around it and the piano in the music room. And the sociable kitchen is at last in tune with the couple's entertaining ways. ■



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KITCHEN FARE

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By Kathleen Mahoney




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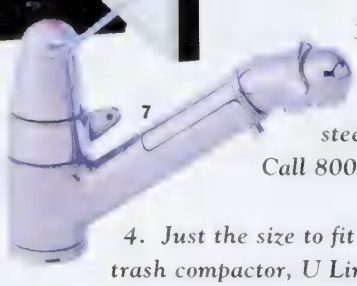
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house beautiful

September 1996

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COVER For more details, see Reader Information for "Victorian of a Different Stripe," page 86.

40 COMING ON STRONG **Studio Sofield,** #1 at 25 E. 4 St., New York 10003; 212-473-1300.

60 BENDING WITH THE TIMES **Portico teak sofa,** #TK-148; **Prescott Host dining chair,** M-202; Portico barstool, #TK-144; **Umbria lounge chair,** #WS-10; **Moiré tables,** round, #N-81; triangular, #N-83; square, #N-82—McGuire showrooms (T); 800-662-4847.

64 FREE-RANGE FURNITURE **Jasper,** 1454 5 St., Santa Monica, CA 90401; 310-656-5739.

70 SCALING DOWN **RHW Design, Inc.,** catalog—PO Box 464, Pennington, NJ 08534-0464; 609-730-0827.

78 COOKING UP A KITCHEN ON A COMPUTER **3-D Kitchen** can be ordered from Books That Work, 2595 E. Bayshore Rd., Palo Alto, CA 94303; 800-242-4546; www. btw.com.

86 VICTORIAN OF A DIFFERENT STRIPE *Pages 86 to 93: Designer:* **Stephen Shubel Design,** 414 Richardson St, Sausalito, CA 94965; 415-332-8292. *Contractor:* Philip Baird, 3 Blue Jay Way, Canyon, CA 94516; 510-376-0570. **Antiques**—S. Gilbert & Co.(T), 2030 Addison St., Berkeley, CA 94704; 510-653-7392; The Enid Ford Atelier (T), 101 Henry Adams St., #130, San Francisco, CA 94103; 415-255-1777; Erica Tanov (R), 1627 San Pablo Ave., Berkeley, CA 94709; 510-524-1762; The Gift Horse (R), 2926 Domingo Ave., Berkeley, CA 94705; 510-843-7264. *Living room:* **Twisted iron lamp,** $525, by Lieux—Sue Fisher King (R), 3067 Sacramento St., San Francisco, CA 94115; 415-922-7276. **Italian chandelier,** #1590A by Niermann Weeks—Shears & Windows (T), 101 Henry Adams St., Ste. 256, San Francisco, CA 94103; 415-621-0911. **Sofa**—Shabby Chic (R), 3075 Sacramento St., San Francisco, CA 94115; 415-771-3881. **Fabric on chair** with yellow pillow, Telluride natural denim—Henry Calvin Fabrics (T), 290 Division St., San Francisco, CA 94103; 415-565-1950. **Fabric on bench,** #W1073-2530, Donatello Stripe—Shears and Windows, see above. **Trompe l'oeil painting**—Dominique Harrington, PO Box 2481, Hailey, ID 83333; 208-788-9121. *Dining room:* **Fabric on chairs,** large striped fabric, Alpha-Red #87; small striped fabric, Jota-Red #37, by Nya Nordiska—Randolph & Hein (T), 101 Henry Adams St., San Francisco, CA 94103; 415-864-3550. **Tea towels**—Sue Fisher King, see above. **Chandelier,** by Jim Misner—Agnes Bourne, Inc. (T), 2 Henry Adams St., #220, San Francisco, CA 94103; 415-626-6883. **Curtain fabric,** Telluride white denim—Henry Calvin, see above. **Urn,** the Stephen Shubel Collection—Enid Ford, see above. *Family room:* **Fabric** on all furniture, Telluride white denim—Henry Calvin, see above. **Pillows**—Ralph Lauren Home Collection (R,T), 90 Post St., San Francisco, CA 94104; 415-788-7656. *Kitchen and dining area:* **Table,** color: terra-cotta, 36" x 72", $4,200—Sue Fisher King, see above. **Fabric on Chairs,** Telluride white denim—Henry Calvin, see above. *Deck:* **Garden design and planting**—Flora Bunda Garden Design; 510-283-2254 or 510-283-7109. *Bedroom:* **Stone bedside lamp,** by Stephen Shubel Design—Enid Ford, see above. **Chair**—Shabby Chic, see above. **Fabric on chair,** Alpha-Olive #94—Randolph & Hein, see above. **Fabric on headboard and bedskirt,** Medici #3867—Pindler & Pindler (T), 101 Henry Adams St., Ste. 200 San Francisco, CA 94103; 415-431-5224. **Clock,** $1,750—Stephen Shubel Design, see above.

94 AMERICAN DAZZLE *Pages 94 to 99: Designer:* **T. Keller Donovan,** 30 E. 60 St., New York 10021; 212-759-4450. *Living room:* **Fabric on chair, sofa, and ottoman,** Newberry French Rayon, #6400/33—Clarence House (T), 979 Third Ave., New York 10022; 212-752-2890. **Wing chair fabric,** Luxor—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. **White fabric on screens,** #P32317—Decorator's Walk (T), 979 Third Ave., New York 10022; 212-319-7100. **Ribbon on screen,** 1½" grosgrain in berry—M&J Trimming (R,T), 1008 Ave. of the Americas, New York 10018; 212-391-9072. *Kitchen:* **Chair fabric,** Cameroon #167453, color: Cadet—Schumacher (T), 939 Third Ave., New York 10022; 800-523-1200. *Bathroom:* **Wallpaper; shower curtain,** Rio, custom color—Tressard at The Friendly Lion (T), 979 Third Ave., Ste. 1422, New York 10022; 212-319-3005. **Custom trim,** striped fabric by Alan Campbell—China Seas (T), 979 Third Ave., New York 10022; 212-752-5555. **Towels**—E. Braun Linens (R), 717 Madison Ave., New York 10021; 212-838-0650. *Bedroom:* **Rug**—Ikea (R), East Coast: 410-931-8940; West Coast: 818-912-1119. **Sheets**—E. Braun Linens, see above. **Mount Desert Island map curtains and bed skirt,** Peter Fasano—Travers (T), 979 Third Ave., New York 10022; 212-888-7900. **Lamps**—T. Keller Donovan Inc., see above. **Chair; headboard; side tables**—Bielecky Bros. (T), 306 E. 61 St., New York 10021; 212 -753-2355. **Pillows**—E. Braun Linens, see above.

100 GARDENING'S IN HER BLOOD *Pages 100 to 105:* Joan Larned's garden will be open on Sunday, Sept. 15, from 10 A.M. to 2 P.M., as part of the Garden Conservancy's Open Days Directory program. Admission, $4. To contact the Garden Conservancy, call: 914-265-2029.

106 PARADISE UNDER THE SUN *Pages 106 to 113: Architect:* **Jack DeBartolo Jr.,** FAIA, 1645 E. Missouri, Ste. 220, Phoenix, AZ 85016; 602-264-6617. *Project architect:* Ned Sawyer, AIA, Jack DeBartolo III. *Project interior designer:* Kelly Bauer. *Interiors consultant:* Nancy Kitchell, 7522 E. McDonald Dr., Scottsdale, AZ 85250; 602-951-0280. *Landscape architect:* Steve Martino & Assoc., 3336 N. 32 St., Ste. 110, Phoenix, AZ 85018; 602-957-6150. *Contractor:* T.P. Collins Corp., 3920 E. Indian School Rd., Phoeniz, AZ 85018; 602-955-8084. **House size:** 5,500 sq. ft., living area **Lot size:** 1 acre *Structure type:* Fully grouted concrete block, load-bearing walls. Lower level framed with steel beams and steel deck with 4" concrete slab. *Exterior materials:* "Dryvit" on concrete block—Ora B. Hopper & Son (M), 302 S. 30 St., Phoenix, AZ 85034. **Structural steel**—Four E Corporation, PO Box 1117, Gilbert, AZ 85234. **Roof,** "Shurlock" painted steel panel—AARA Construction (M), 4328 E. Magnolia, Phoenix, AZ 85034; 602-437-9323. **Exterior paint,** gray—Dunn-Edwards Corp., 4885 E. 52 Pl., Los Angeles, CA 90040. *Interior finishes:* Dryvit on concrete, ½" gypsum board. **Insulation,** 12" fiberglass—Owens Corning Fiberglass Corp. (M), Fiberglass Tower, Toledo, OH 43659; 419-248-8000. **Windows, doors**—Kenner Corp. (M), Dow Ave., Visalia, CA 93268. **Floors: Upper level,** #2 clear maple—Silver Brothers, 775 Fielding, Scottsdale, AZ 85254; 602-991-2200. **Lower level,** polished scored concrete—I[illegible]s, 2526 E. Cholla, Phoenix, AZ 85028; 602-947-2770. **Lighting**—Lightolier (M), 10[illegible]ht Way, Secaucus, NJ 07096; 201-864-3000; 800-628-8692. **Hardware,** Hansgrohe—Markham & Decker, 4232 E. Madison St., Phoenix, AZ 85028; 602-225-9989. **Fireplace** designed by architect; **chimney covers**—Pittelon Industries, 6409 Rhode Island Ave., Riverdale, MD 20737. Sandblasted ½" glass—Cardinal Glass Inc., 424 S. Gilbert, Mesa, AZ 85204. *Living room:* **Maralunga black leather sofa**—Cassina (R,T), 155 E. 56 St., New York 10022; 800-77-3568. **Mies van der Rohe black leather lounge,** Barcelona—Knoll (R,T). 105 Wooster St., New York 10012; 800-445-5045. **Coffee table,** 5' sq., ¼" glass top—Intrex (M,T), 93 Triangle St., Danbury, CT 06810; 800-548-9610. **Sculpture** by Pam Castano. **Romeo Gigli rug**—Christopher Farr Handmade Rugs (R), 115 Regents Park Rd., London NW1 8UR; 011-44-171-916-7690; B&B Italia (R,T), 150 E. 58 St., New York 10155; 212-758-4046; Modern Age (R,T), 102 Wooster St., New York 10012; 212-966-0669. **Big Bang rug**—Designworks (R); 505-988-3839. *Dining room:* **Serenissimo table** by Acerbis—The M2L Collection, 305 E. 63 St., New York 10021; 212-832-8222. **Cab chairs** by Mario Bellini in Bordeaux leather—Cassina, see above. **Painting** by Jim Waid. *Bedroom:* **Cabinets**—Techline (R), 35 E. 19 St., New York 10003; 212-674-0551. **TV cabinet,** custom. **Romeo Gigli rug,** see above. **Outdoor sculpture,** Yellow Steel by Gary Slater.

122 MILAN NEWS *Page 122:* **First Lady chair,** by Rainaldi and Riva—Transatlantica, by Living Divani srl (M), 22040 Anzano del Parco, Srada del Cavolto, 17, Italy; 011-39-31-630-954. *Page 123:* **Lounge sofa,** by James Irvine—SCP Limited (R,M,T), 135-139 Curtain Rd., London EC2A 3BX; 011-44-171-739-1869; Palazzetti, Inc. (R), 152 Wooster St., New York 10013; 212-260-8815. **Lima stackable easy chair,** by Jasper Morrison—Cappellini spa (M), via Marconi 35, 22060 Arosio, Italy; 011-39-31-759-111; in the U.S.: Domus Atlanta (R,T), 1919 Piedmont Rd., Atlanta, GA 30324; 404-872-1050; Luminaire (R), 301 W. Superior, Chicago, IL 60610; 312-664-9582; Luminaire (R), 2331 Ponce de Leon Blvd., Coral Gables, FL 33134; 305-448-7367; Current (R,T), 1201 Western Ave., Ste. 101, Seattle, WA 98101; 206-622-2433. **Met sofa and table,** by Piero Lissoni with S. Sook Kim—Cassina USA (R), 155 E. 56 St., New York, 10022; 212-245-2121. **Babette armchair,** orange #17612, cotton #2—Campeggi srl (M), 22040 Anzano del Parco, Como, Italy; 011-39-31-630-495. **Scomposta chair,** by Gianni Osgnach—Dilmos (M), Piazza san Marco #1, 20121 Milan, Italy; 011-39-2-29002437. **Blobis two-seater sofa,** by Cesare Saini—Vibieffe (M), via Fratelli Bandiera 31/33, 20035 Lissone, Milan, Italy; 011-39-39-245-5449. **Poker armchair/conference chair and footrest,** by Gijs Papavoine, 25" x 27" x 35"—Montis (R,M), Steenstraat 2, Postbus 153, 5100 AD Dongen, Holland; 011-31-162-312-651; in the U.S.: Diva (R,T), 8801 Beverly Blvd., Los Angeles, CA 94008; Limn (R), 290 Townsend St., San Francisco, CA 94107; 415-543-5466; Adesso (R), 200 Bolylston St., Boston, MA 02116; 617-451-2212; Luminaire, see above. **Prince Aha stool,** by Philippe Starck, 30 x 43cm—Kartell spa (M), via Delle Industrie 1, 20082,Noviglio Mi, Italy; 011-39-2-900-121; in the U.S.: I.L. Euro Inc. 315 Hudson St., NY 10013; 212-691-8865. **Canta revolving chair,** by Toshiyuki Kita—Adele C. srl (M), Piazza Vittorio Veneto, 4, 1-20036 Meda (MI), Italy; 011-362-34-33-69; in the U.S.: Mr. Joseph I. Vitagliano (importer), 7855 Boulevard East, N. Bergen, NJ 07047; 201-869-8818. **Variantes 1-2-3 sofa,** by Vico Magistretti—De Padova srl (M), Corso Venzia 14, 20121 Milan, Italy; 011-39-2760-084-13; in the U.S.: Limn, Luminaire, see above. **Policromo sofa,** by M. Bani, P. Scarzella, and M. Penati—Zanotta (M), via Vittorio Veneto 57, 20054 Nova, Milan, Italy; 011-39-362-36-83-30. **L'Homme et la Femme sofa,** by Francesco Binfaré—Edra Mazzei (M), Edra spa, PO Box 28, 56030 Perignano (Pi), Italy; 011-39-587-616-660; in the U.S.: See Ltd. (R), 920 Broadway, New York 10010; 212-228-3600; Modern Living (R), 8125 Melrose Ave., Los Angeles, CA 90046; 213-655-3898; Arkitektura In-Situ (R), 474 N. Woodward Ave., Birmingham, MI 48009; 810-646-0097; Repertoire (R), 560 Harrison Ave., Boston, MA 02118; 617-426-3865; Limn, see above. *Page 134:* **Ospite sofa; Ostenda chaise longue,** both by Vico Magistretti—Campeggi srl, see above. **Zoi 51800 table,** by Chi Wing Lo—Giorgetti spa (M), via Manzoni, 20-20036 Meda, Milan, Italy; 011-39-362-75275; in the U.S.: Manifesto (R), 200 W. Superior St., Chicago, IL 60610; 312-644-0733; Frederick Williams (T), 200 Lexington Ave., Ste. 611, New York 10016; 212-686-6390; Repertoire, Limn, and Current, see above. **Segreta stepladder,** by Bortolani, Becchelli and Maffei—Driade spa (M), via Padana Inferiore, 12 Fossadello de Caorso, 29012, Piacenza, Italy; 011-39-523-818-650 818-660; in the U.S.: Modern Age (R), 102 Wooster St., New York 10012; 212-966-0669; Domus Atlanta, Limn, Current, and Repertoire, see above. **Monsieur X chaise,** by Philippe Starck—XO (M), France; 011-33-1-64-05-54-98; in the U.S.: Modern Age, Repertoire, Domus Atlanta, Luminaire, Limn, and Current, Diva, see above. **Domus china cabinet,** by Antonio Citterio, $4,498—B&B Italia, USA, Inc. (R,M,T), A&D Building, 150 E. 58 St., New York 10022; 212-758-4046. **Us armchair/chaise,** by Chiaromonte and Marin—Hoffman srl (M), via Belzoni, 4, 35010 Cadoneghe PD, Italy; 011-39-49-887-3118. **Lifter adjustable table,** by Andreas Weber—DeSalto (M), OMA srl, via per Montesolaro, 22063 Cantu (CO), Italy; 011-39-31-700-481. **Tool box,** by Pietro Arosio—EmmeBi (R), via C. Monteverdi 28, 20031 Cesano Maderno Milano, Italy; 011-39-362-502296/552274. **Chaise longue,** by Vico Magistretti with Patricia Urquila—De Padova srl, see above. *Page 125:* **Tara chair,** by Thibault Desombre—Atlantis N. America, Inc. (R), 488 Franklin St., Cambridge, MA 02139; 617-491-8882. *Page 126:* **Serenissima chair,** by Lella & Massimo Vignelli and David Law—Acerbis International spa (M), via Brusaporto, 31, 24068 Seriate (BG), Italy; 011-39-35-29422; in the U.S.: Luminaire, Diva, Repertoire, Limn, Domus, Current, see above. **Wafer chair,** by Archivolto—Bros/s, a division of Lisa spa (M), via Braiduzza, 8, 33048 S. Giovanni al Natisone (UD), Italy; 011-39-432-747-511; **Centro chest,** by Tarshito—Dilmos, see above. **Vanja bed,** by Vico Magistretti—Flou (M), via Donatello 7, 20040 Briosco, Milan, Italy; 011-39-362-958-255; in the U.S.: Repertoire, Limn, Domus, and Current, see above. **Sigmund chaise,** by Antonio Citterio—Flexform spa, via I. Einaudi 23/25, 20036 Meda (MI) Italy; 011-39-3-62-39-91; in the U.S.: Palazzetti (R), 152 Wooster St., New York 10012; 212-260-8815; Current, Domus Atlanta, Luminaire, Repertoire, and Frederick Williams, see above. **Rondo table,** by Andreas Storiko, 48", $2,511; 53", $2,838—B&B Italia, USA, Inc. see above. **Bone chair,** by Ross Lovegrove—Cecotti Aviero spa (M), Industria Mobili, V. le Sicilia, 4-PO Box 16756021, Cascina, Italy; 011-39-50-701-485; in the U.S.: Manifesto, Repertoire, Limn, Current, Modern Age, and Domus Atlanta, see above. **r.t.w. bookcase,** by Ron Arad—Ron Arad Associates (R,T), 62 Chalk Farm Rd., London NW 1 8AN; 011-44-171-2844963 or 011-44-171-2844965. **Rota chair,** by Peter Maly—Spa Tonen & C. (M), Industria Arredamento, via Diaz 22, 33044 Manzano, Italy; 011-39-432-740-740/748-811. **Zac table,** by William Sawaya—Sawaya & Moroni (M), via Manzoni, 11, 20121 Milan, Italy; 011-39-2-72020059/86463066; in the U.S.: Nicoletti Italia (T), Dacotta Bldg., 1855 Griffen Rd., Ste. A3322, Dania, FL 33004; 954-922-2004; Limn, Modern Age, and Frederick >

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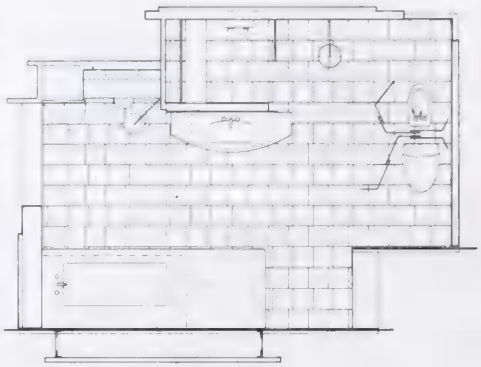
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Williams, see above. **Brigitte armchair,** by Bob H. Miller—Minotti spa (M), via Indipendenza, 152, PO Box 61, 20036 Meda (Mi), Italy; 011-39-3620343-499; in the U.S.: Diva, and Manifesto, see above. **Robert Maillari shelf,** by Claudio Brambilla; **wall lamp,** by Toshiyuki Kita—Atelier, Misura Emme, USA, Inc. (M,T), 1200 Clint Moore Rd., Ste. 4, Boca Raton, FL 33487; 407-989-0770/989-0072; or 800-989-0079. *Page 127:* **Samba table,** by Centro Studi Reflex—Reflex (M), via Paris Bordone, 78/80, 31030 Biancade (Trevisa), Italy; 011-39-422-849-201; in the U.S.: Campaniello (T), 225 E. 57 St., New York 10022; 212-371-3700.

128 SUBURBIA WITH A TWIST *Pages 128 to 133: Designer:* **April Sheldon Design,** 477 Bryant St., San Francisco 94107; 415-541-7773. *Family room:* **Sofa,** custom—April Sheldon Design, see above. **Sofa fabric,** cut velvet—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Cocktail table,** custom by April Sheldon Design—Syndesis (M), 2908 Colorado Ave., Santa Monica CA 90404; 310-829-9932. **Chair,** The Saarinen Collection, Womb Chair—Knoll Studio (T), 8687 Melrose Ave., #G380, Los Angeles, CA 90404. **Fabric on chair,** custom—Deepa Textiles (T), 333 Bryant St., Ste. 160, San Francisco, CA 94107; 415-512-0270. **Area rugs,** custom by April Sheldon Design—Designer Floorcoverings (M), 471 N. Robertson Blvd., Los Angeles, CA 90048; 310-274-9857. **Prints**—Craig Frazier (M), 600 Townsend St., Ste. 412W, San Francisco, CA 94108; 415-863-9613. **Side pedestal,** by Warren Platner—Knoll Studio, see above. **Table lamp,** custom; **built-in cabinets,** Fin Ply color—April Sheldon Design, see above. *Family room:* **Fireplace,** custom; **television cabinet,** Fin Ply color plywood; **lamp,** custom—April Sheldon Design, see above. *Exterior:* **Patio fireplace and mosaic,** custom—April Sheldon Design, see above. **Garden design**—Ellen Fondiller and Anabelle Bailey, PO Box 22974, Carmel, CA 93922; 408-464-8533. *Breakfast room:* **Cabinets, island and table,** custom—April Sheldon Design, see above. **Breakfast table and chairs**—Modernica (R), 7386 Beverly Blvd., Los Angeles, CA 90036; 213-933-0383. **Lamp** over sink; **mosaic** over stove, custom—April Sheldon Design, see above. *Bedroom:* **Bed,** custom—April Sheldon Design, see above. **Flower lamp,** April Sheldon Design—Fillamento (R), 2185 Fillmore St., San Francisco, CA 94115; 415-931-2224. *Living room:* **Fireplace mosaic; cocktail table,** both custom—April Sheldon Design, see above. **Photographs**—John Casado; 415-284-0164. **Bowl,** Annieglass—Virginia Brier Gallery (R), 3091 Sacramento St., San Francisco, CA 94115; 415-929-7173. *Bathroom:* **Mirror and light,** custom—April Sheldon Design, see above.

134 A CLEANSING EXPERIENCE *Pages 134 to 135:*



Architecture firm: **Tod Williams, Billie Tsien,** 222 Central Park So., New York 10019; 212-582-2385. *Project architect:* **Matthew Baird.** *Contractor:* **Heritage Display Group,** 9219 Viscount Row, Dallas, TX 75247; 214-637-1103. **Floor tile,** Pavimenti Biancone—Ann Sacks Tile & Stone (R,M,T), 5 E. 16 St., New York 10003; 212-463-8400. **Wall tile,** Chiaro sanded glass in Mad-Cap Violet and Bermuda—Ann Sacks Tile & Stone, see above. **Sandblasted and sealed glass wall panels**—Apex Curtain Wall Group, 41984 Rio Nedo, Ste. 300, Temecula, CA 92590; 909-695-1993. **Fiberglass**—Complex Fiberglass (M), 3755 Marquis, Ste/113, Garland, TX 75042; 214-1219. **One-way glass**—Gibraltar Glass (M), Dallas, TX. **Limestone surfaces**—Custom Crete (M), Dallas, TX. **Compact Disc system,** RP8623 CD system—Thomson Consumer Electronics/RCA (M), PO Box 1976, Indianapolis, IN 46206; 800-336-1900. **Towels,** Luxor by Martex—WestPoint Stevens (M), 1185 Ave. of the Americas, New York 10036; for stores: 800-533-8229. **Medicine cabinet**—Robern, Inc. (M); 800-877-2376. **Boxing equipment**—Everlast (M), 750 E. 132 St., Bronx, NY 10454. **Toilet,** San Raphael Lite; **bidet,** Amaretto with Provence single hole bidet faucet; **lavatory,** Man's Lav, undermounted with Coralais faucet; **bathtub,** Tea for Two whirlpool bath undermounted with Provence deck mount faucet; **shower,** MasterShower Tower; **shelving/towel hooks,** Bellamonte—all through: Kohler Co. (M), Kohler, WI 53044; 800-4KOHLER. All fixtures in Ice Grey and fittings in polished chrome.

136 FIESTA AMONG FRIENDS *Pages 136 to 139:* **Colander,** similar, $ 25—The Antique Merchants (R), 2641½ Cerrillos Rd., Santa Fe, NM 87505; 505-471-6303. **Dinner plates** by Althea Soule $42/ea.—Cookworks (R), 322 Guadalupe St., Santa Fe, NM 87501; 505-988-7676. **Glass pickle jar,** $35—The Antique Merchants, see above.

144 KITCHEN MAKEOVER MAGIC *Architect,* **Georgie Kajer,** AIA, 32 S. Raymond Ave. #3B, Pasadena, CA 91105; 818-795-6880. **Contractor,** Kavin Construction; *Project manager:* **Craig Tozer,** 3814 Willat Ave., Culver City, CA 90232; 310-837-7035. **Kitchen tile,** by Diana Watson—Native Tile (M), 4230 Glencoe Ave., Marina del Rey, CA 90292; 310-823-8684. **Cork floor tile,** 12x12 unfinished cork in two colors—Linoleum City (R), 5657 Santa Monica Blvd., Los Angeles, CA 90038; 213-463-1729. **Flower pots**—Inside Out (R), 521 N. La Cienega Blvd., Los Angeles, CA 90048; 310-652-9280. **Greenwood wicker chair,** $100; **rag rugs**—Pier 1 Imports (R), 301 Commerce St., Ft. Worth, TX 76161; 800-447-4371. **Kitchen sink,** #K5931; **vegetable sink; pantry sink**—Kohler (M); 800-4KOHLER. **Cabinet pulls**—Crown City Hardware, 1047 N. Allen Ave., Pasadena, CA 91104; 818-794-1188. **Floor tile,** 12x12 cork tiles—Linoleum City, 5657 Santa Monica Blvd., Los Angeles, CA 90038; 213-463-1729.

146 PERFECT HARMONY *Architect,* **Georgie Kajer,** AIA, 32 S. Raymond, #3B, Pasadena, CA 91105; 818-795-6880. **Contractor,** D.J. Catton, 7007 Firmament Ave., Van Nuys, CA 91406; 818-994-7605. **Cabinets,** Scott Peterson, 2136 Beechknoll Rd., Los Angeles, CA 90046; 213-654-6131. **Range,** dual fuel, gas/electric, convection, #4040DB, by Paul Bocuse Rosieres, $3,795—California Kitchens (R), 2305 W. Alameda Ave., Burbank, CA 91506; 818-244-9944. **Exhaust hood,** #MS-114—Modern Aire (R), 7319 Lankershim Blvd., N. Hollywood, CA 91605; 818-765-9870. **Island pendant lights,** #S-1238—Mac, The Antique Plumber, 885 57 St., Sacramento, CA 95819; 916-454-4507. Counter ceramic tile, 4x4 matte, Magnolia—American Olean (M); 215-393-2230. **Hardwood flooring,** 1½" oak—Rick's Hardwood Floors, 1024 W. Palm Ave., Burbank, CA 91506; 818-845-2213. **Paint,** Cottage White on walls; Cottage White/White on cabinets—Dunn Edwards Corp.; 213-771-3330. **Cabinet pulls,** crystal knobs—Antique House (R), 1428 Foothill Blvd., La Canada, CA 91011; 818-790-1119.

CORRECTION

In the Reader Information for the story "Listening to the Land" in the August issue, the address of garden designer Petie Buck was inadvertently omitted. It is Petie Buck, Merrimac Valley Gardener, 95½ Warren St., Concord, NH 03301; 603-224-3646.

Wine & Good Spirits

Continued from page 142

"People do rosé a disfavor; they think it's a compromise wine," said Studley. "But there are beautifully crafted rosés with great character, with enough acidity to stand up to the aioli and enough fruit to enhance the vegetables."

What if the region doesn't have a wine-drinking tradition? Vegetarian menus often feature hot-and-spicy dishes from Mexico, Thailand, and India. Diners confronted with such fiery foods often can throw up their hands and decide to drink beer.

"Beer is certainly good with hot curries and southeast Asian dishes," says Jones. "For one thing, it's served very cold to modify the heat of the chilies. But you can get the same result with a chilled white wine that has good acid and some residual sugar, like a Riesling or gewürztraminer or a perfumy Italian Moscato. The sugar gives a perception of weight that makes the wine seem a little more unctuous, so it calms the peppers. Or, if you want a red, another wine that works with spicy food is a high-alcohol zinfandel, one that was picked late so the grapes developed lots of sugar that was converted into alcohol. After fermentation, the wine has a wonderfully soft, pruny texture and a little hint of spice. Pour that with a vegetarian chili and you've got a whole that's greater than either of its parts." And isn't that what it's all about? ■

Irene Sax is the food editor of Family.Com, a new Disney on-line magazine.

MATCHMAKING

We asked Mary Ewing-Mulligan, co-author of Wine for Dummies, *to suggest wines to go with meatless dishes.*

Polenta with mushrooms: Chalk Hill Chardonnay ($14 to $16); Pasta *puttanesca*: Vietti Barbera d'Alba, Bussia ($12), Piedmont; Broccoli rabe with garlic and oil: Domaine Carneros sparkling wine ($19); Vegetarian chili: Ridge Sonoma Zinfandel ($14); Lentil soup: Tio Pepe Sherry ($11) fino or amontillado; Asparagus risotto: Louis Latour Macon-Lugny ($9 to $10); Acorn squash with dried fruit: Georges Duboeuf Beaujolais Villages ($6 to $7); Vegetarian lasagna: Antinori Santa Cristina ($8); Bean burritos: Marques de Riscal Rioja Reserva ($11); Salad with grilled vegetables and goat cheese: Regaleali rosé ($10 to $12).

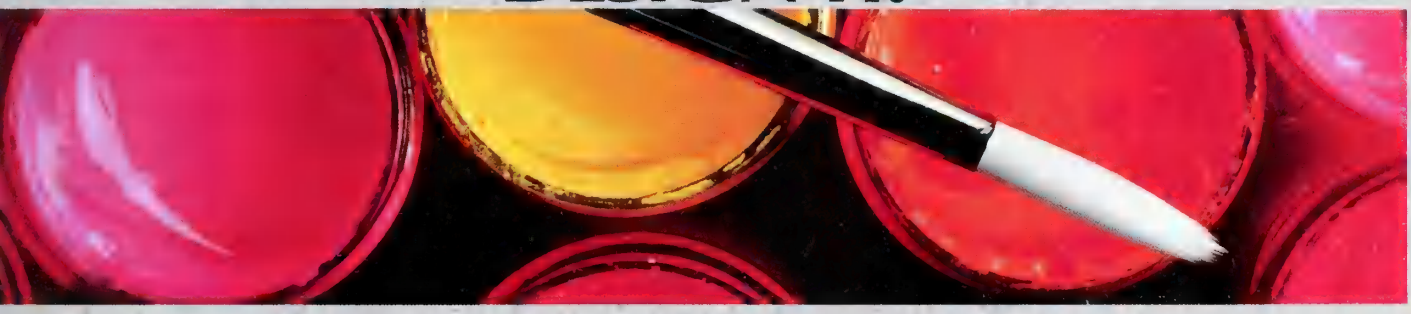
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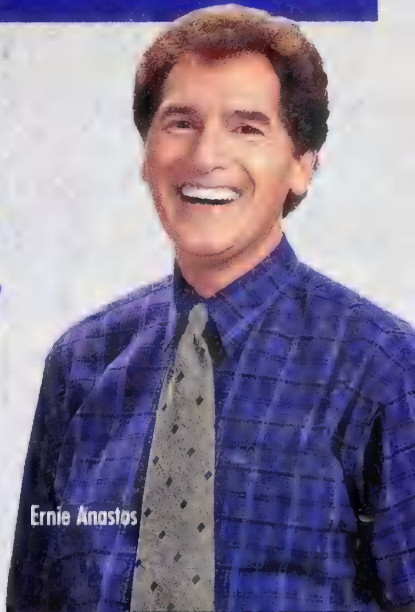
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(Continued on page 160)



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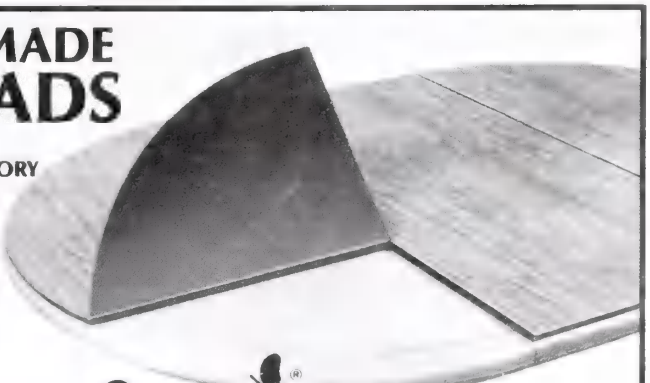
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(Continued on page 163)

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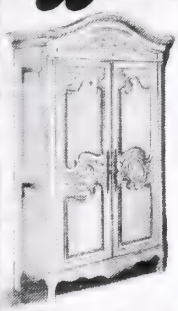
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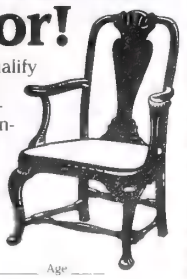
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EDIT, SHE SAID

The French modernist Jean-Michel Frank inspired half the decorators we know. Meet the woman who inspired Frank

By Margaret Kennedy



Why is it so difficult for me to banish clutter? I know intellectually and instinctively that clutter is anathema to strong design. The best rooms, classic and timeless—whatever their period—are *edited*.

"Throw out and keep throwing out. Elegance means elimination," said Eugenia Errazuriz, and I remembered this in front of a 1921 drawing of her in the Picasso portraiture show at New York's Museum of Modern Art. I first met Madame Errazuriz in *The Glass of Fashion*, Cecil Beaton's 1954 treatise on style-makers. He wrote, "Her effect on the taste of the last fifty years has been so enormous that the whole aesthetic of modern interior decoration and many of the concepts of simplicity . . . can be laid at her remarkable doorstep." I have kept an eye out for her ever since.

Eugenia Errazuriz was born in Chile and in 1880, at the age of nineteen, moved to Paris with her husband, a wealthy landscape painter. They spent their first summer in Venice, where they met John Singer Sargent, who did a charming oil sketch of the beautiful Eugenia.

In Paris, the spare style of Madame Errazuriz stood out. Bored with lavishness, she defied the conventions of the rich. She hated the fussy heaviness of Victorian decoration and banished bibelots as useless and frills as excessive. The admiring Beaton observed, "Madame Errazuriz appreciated the quality of individual objects, despite their category or price, and a simple wicker basket could often be found on a valuable table." Her villa in Biarritz shocked visitors when she decorated it like a peasant's house, with whitewashed walls and bare terra-cotta floors.

Today she might be called a modernist. In 1900 she was way ahead of her time. It was natural, then, that she delighted in friends who were avant-garde. In the years she lived in London, from 1900 to 1913, her circle included Sargent, the impresario Serge Diaghilev, and the photographer Baron de Meyer. In Paris she was one of the first to appreciate Picasso, who became her great lifelong friend and did 24 drawings of her. Once, while visiting her in Biarritz, he locked himself in his room for 24 hours to sketch murals of mythological figures as a surprise for her. It was Eugenia who introduced Picasso to Diaghilev, which resulted in the artist's famous designs for the ballet "Parade." Another good friend, Igor Stravinsky, dedicated scores to her.

For her interiors, Eugenia Errazuriz believed in starting with rooms of the best proportions. With groundbreaking practicality, she combined her living and dining room into one. Eugenia used the simplest heavy linen napkins and superb 18th-century French silver knives and forks. Beaton wrote, "She might set a watering can in the hall since it was needed to water the green plant next to it and was a thing of beauty in its own right." At tea with her in Paris, he noticed a dozen white tulips just stuck into a simple cream-colored Devonshire pot—all leaning to one side instead of arranged in the usual symmetrical manner—and found it both bold and individual. His inventory of her salon mentions furniture of beautiful mahogany or fruitwood, either solid English or straight-lined Louis XVI, as well as a sofa and chairs covered in heavy indigo cotton linen. The curtains were plain blue-and-white-striped linen, fresh from the wash. Vibrant Picassos hung on the walls. I certainly could move in.

Interestingly, except for the art, her furnishings were not modern, but traditional. The impact came from the edited arrangement. Jean-Michel Frank, whose sleek, modern designs of the 1930s are currently influencing designers around the world, had great respect for the vision of Madame Errazuriz. In 1938 he wrote in *Harper's Bazaar* that her influence was "indisputable." Nearly a century later, her unerring simplicity of style would make her current—perhaps still ahead of the times.

I have little hope that I will be able to follow Eugenia's advice to edit in our small Manhattan apartment, where the wavering towers of books threaten to tumble at any moment. But in our country house I am determined to keep a lean, uncluttered look. Will I be able to resist the temptations at yard sales, flea markets, and auctions? I can see it will be a test of character to have style. ■

October

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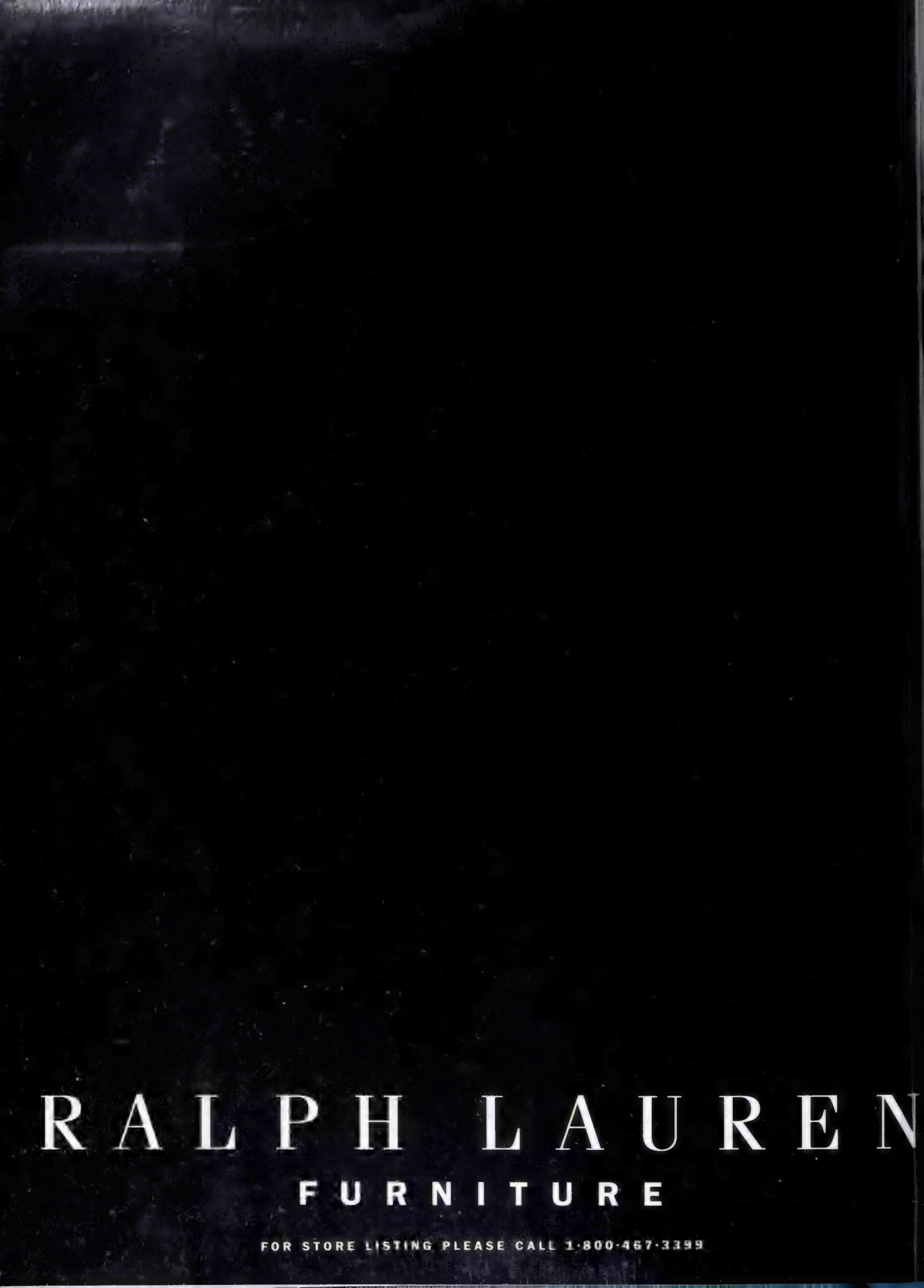
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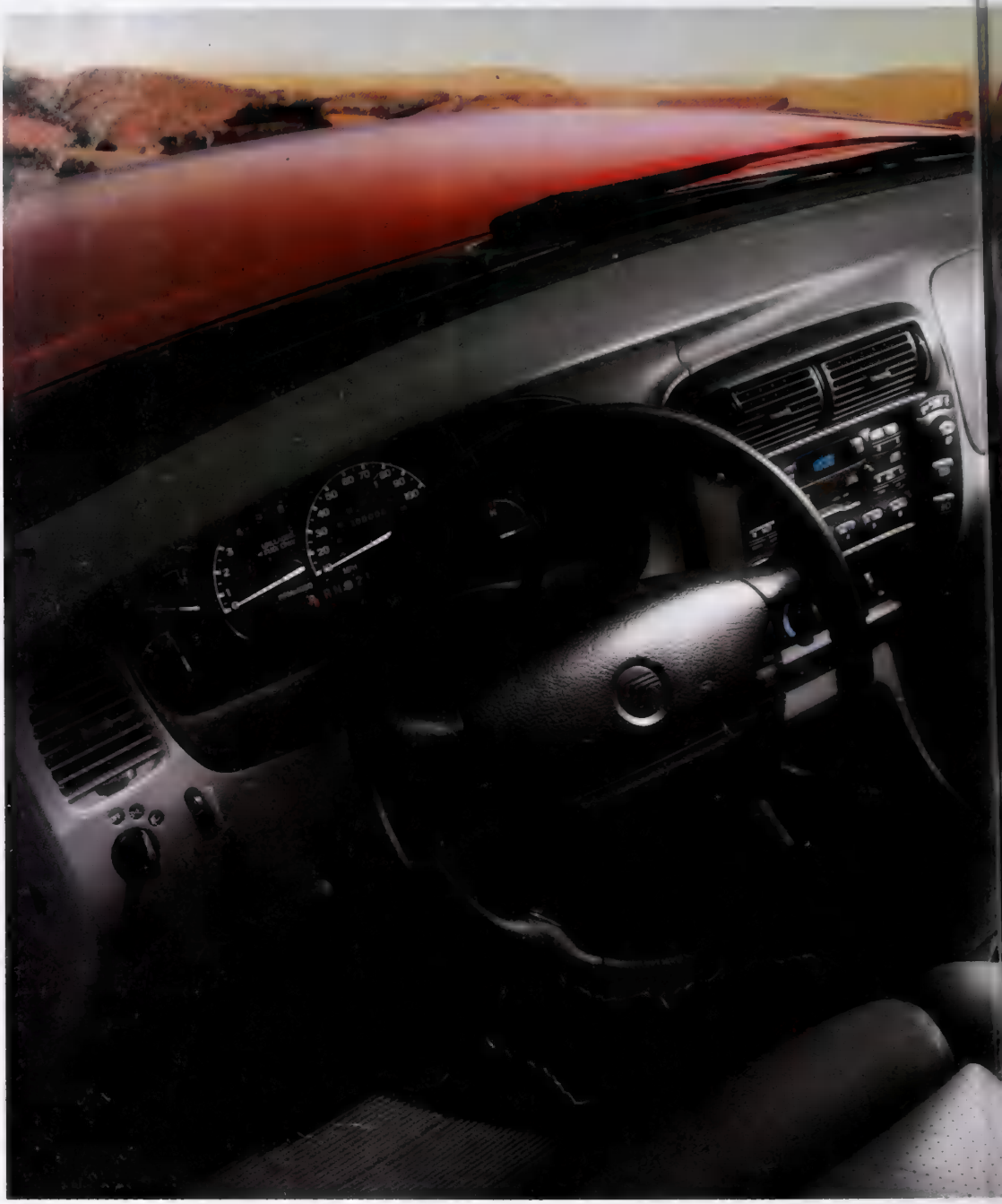
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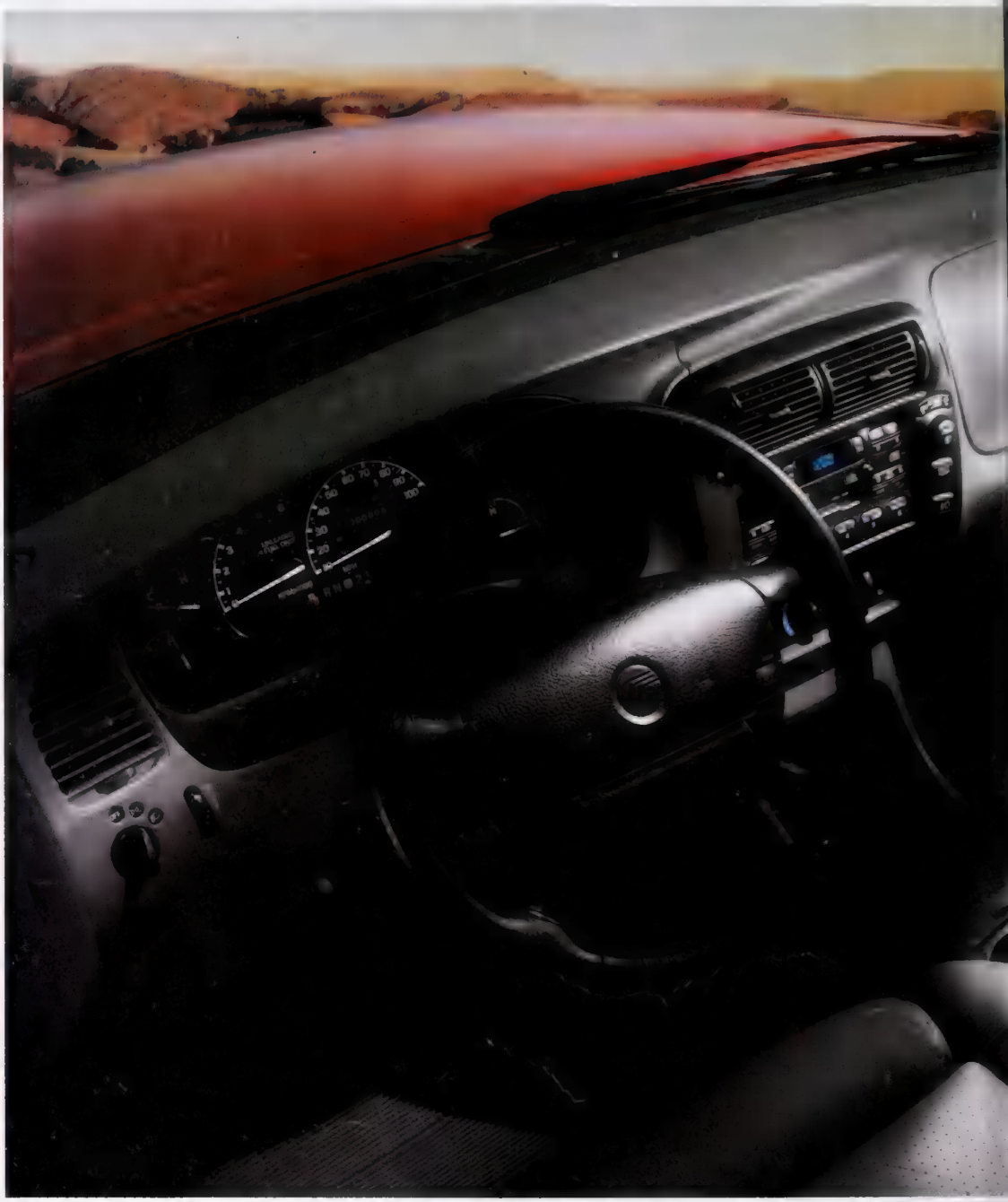
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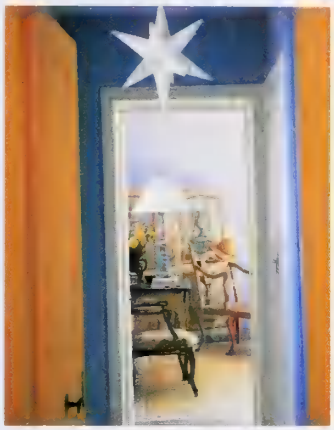
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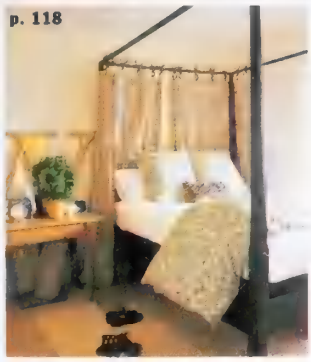
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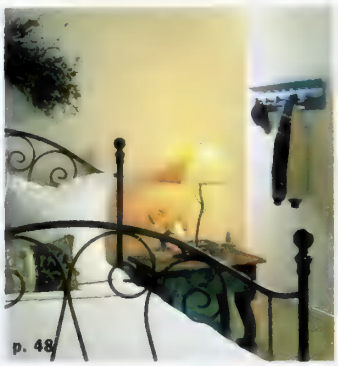
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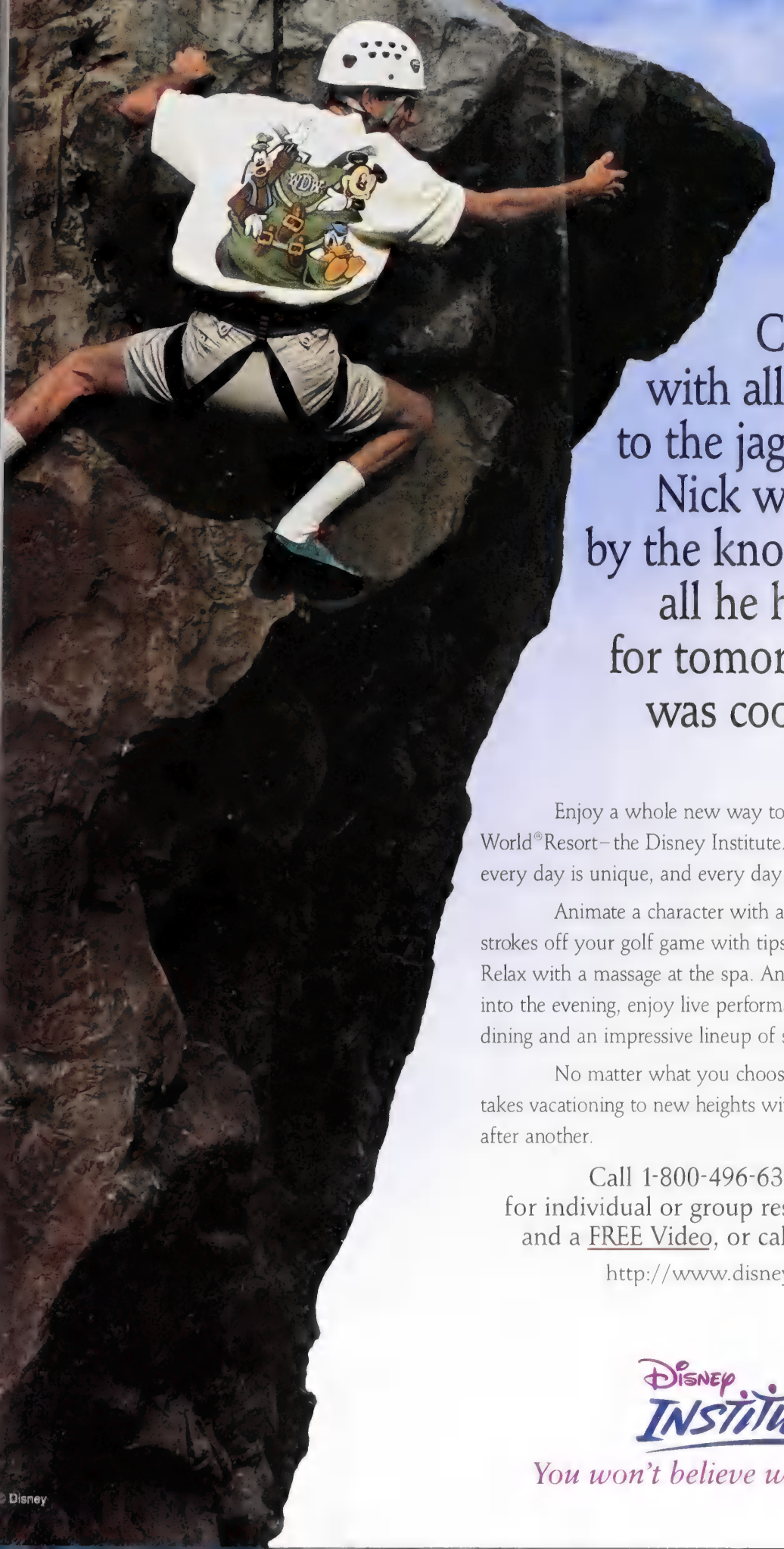
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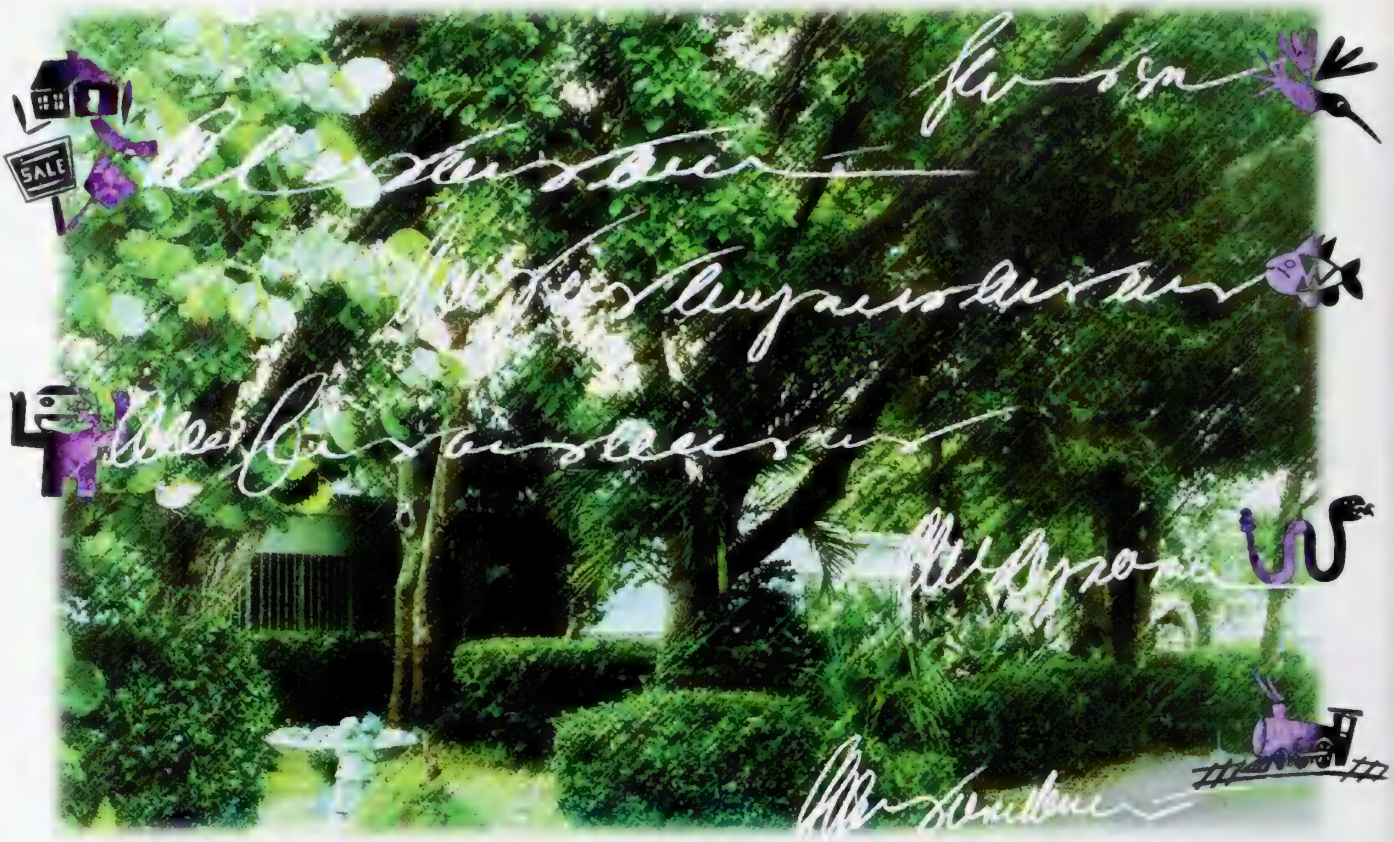
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"GOT A HOUSE, A SHOWPLACE"

By Frances Kogen

We both agreed. With retirement approaching, it was time to sell our big family home, time to find "a last house," as M.F.K. Fisher used to say.

"Buy whatever you want," my husband told me.

"But don't you even want to see it?" I asked.

"You're the Realtor," he said. "Surprise me."

My husband had his hands full in those tumultuous days fifteen years ago. He was a criminal defense attorney in Miami. His clients included politicians, judges, child molesters, drug dealers, doctors, movie stars, rock singers. Nights when he was not trying a case, he was off to the dog track, where he ran a kennel of racing greyhounds. He named his dogs after old songs: *Ain't Misbehavin'*, *If I Didn't Care*, *Moonlight Serenade*. He claimed the dogs kept him sane.

My husband loved the house we were ready to leave, with its deep front lawn and winding drive, although he was rarely home and took no part or interest in its maintenance. He loved the sauna and swimming pool deep enough for a diving board, although he could not swim. He especially loved competing on the tennis court and thought himself a great player in spite of a bad leg, the result of a World War II wound that had kept him in the hospital for a year.

We had met on the deserted campus of the University of Michigan during spring break of 1949. I was from California, his family had recently migrated from Brooklyn to Florida, and neither of us had the money to go home.

Two years later we were married by a justice of the peace in the courthouse in downtown Miami. Our first home was a rented efficiency on Miami Beach, one stifling room and kitchenette with a starter set of Franciscan Ivy dishes, an assortment of jelly glasses, and a Murphy bed. Until he passed the bar exam, my husband worked without salary in a law office on Lincoln Road. I found a job selling tickets on nonscheduled airlines in a newly opened storefront on Washington Avenue. So many planes crashed in 1951 that I felt guilty every time I made a sale.

One thing led to another: a one-bedroom apartment, three babies, a three-bedroom split-level tract house. Word got around that juries listened to my husband. "They feel sorry for you when they see that hearing aid sticking out of your pocket," the other attorneys joked. He made money.

"Go find a big house," he told me. "A place the kids can be proud of."

Us, he meant. A showplace, he meant. My husband, like me, was raised during the Depression. He grew up in a succession of rooms behind or over mom-and-pop stores. The last time I saw my childhood home, a stucco duplex my father built in Los Angeles, I had to ask the taxi driver, "Will I be safe going there?" "You will if you're with me," he said. >

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I knew the rules: Location, location, location. Never fall in love with one house. Be able to walk away at the bargaining table. And I did it all wrong

My husband was proud of the sprawling five-bedroom ranch-style house we bought in 1962; he cherished it like a prize credential, like his All-City Latin medal, like his beloved law degree. The house made him feel important. No use to point out the floor plan was too chopped, ceilings too low and closed in; that I would have to chauffeur three girls to school, albeit excellent schools, five days a week for the next ten years. I hired a decorator; tinkered with the kitchen; lugged in an 800-pound gas range with eight pilot lights, two twenty-six-inch ovens, and a salamander, but never got it right. It was never really me.

Where did the time go? For me: Girl Scouts, PTA, reader at Recordings for the Blind, chauffeur. I turned one bathroom into my darkroom for black-and-white photography. I copied Fragonard and Renoir paintings in needlepoint, gave sit-down dinners for up to one hundred people, got a license to sell real estate.

My husband's law practice exposed him to adulation, bomb threats, men who made toys for nephews by day and raped women at night, children who murdered their mothers. We managed to raise three daughters—two attorneys and a speech therapist—who married good men.

Then it was time to move on, time to find that "last house." As a real-estate salesperson I saw lots of places and I knew the rules: Location, location, location. Never fall in love with one house. Be able to walk away at the bargaining table. One glimpse of the unpretentious little green house crouching alone and undefended at the end of a dead-end street and I forgot everything. I did it all wrong.

A sophisticated airline pilot and stewardess owned the property. Bill and Barbara. Their baby was less than a year old. The hybrid structure was started in the early 1950s on an isolated acre of pines, live oaks, palms, gumbos, frangipani and fruit trees, hidden from the street and neighbors by a high cherry hedge. A succession of owners had grafted on rooms, pruned away walls—one of the three tiny bedrooms had been a utility room, the living room was once a breezeway.

All in all the house was nothing much except for the kitchen. It was fifteen by thirty feet with a massive brick fireplace, a large cooking island, three skylights, and a cathedral ceiling. Standing by the range, you could see treetops bobbing beyond three clerestory windows on the west wall. It was just what I wanted.

Off the brick-floored screened porch at the back of the house was a wooden deck with built-in benches, an antique rooster weather vane, and red geraniums in terra-cotta pots. The deck overlooked a serene kidney-shaped pond on the west. A picket fence curved along a leafy fifteen-foot incline; a gate opened to coral rock steps leading down to a wooden dock, two benches, and a picnic table. Tied to an enormous banyan tree festooned with tropical vines was a Huck Finn raft.

I loved it. Living in the little green house would be like camping in the woods. (When the girls were small, I badgered my husband into buying a tent, but camping to him conjured up memories of life in the foxholes in Germany's Hürtgen forest, of collecting dead bodies in the rain under gunfire on his twenty-first birthday. The tent ended up at the Salvation Army.)

Now I envisioned my nine grandchildren sitting on the dock nibbling bologna sandwiches, or fishing, or sprawled on their stomachs watching tadpoles move in the cool, deep water. I pictured Walden Pond, Hiawatha's "green and silent valley." So what if the house lacked central air-conditioning. We could put that in, but I preferred the idea of controlling the temperature with individual room units and old-fashioned jalousie windows. In our big house we rarely opened windows, never heard birds sing or leaves rustle, never smelled gardenias or night-blooming jasmine.

What about the location? What about the pile of rusted appliances in the carport of that untended house on the corner? Ignore it! I told myself. Don't look!

Barbara airily dismissed worries about the railroad tracks, hidden by pine trees on the east side of the property. "We love the train. It runs only twice a day three times a week. Two minutes and it's gone! Come over tonight. We'll open a bottle of chardonnay and listen to the 7:13 go by." I went and the three of us talked more: of moonlight streaming through the pines, cries of red screech owls hanging on sweet-scented night air, squirrels, painted buntings, red-bellied woodpeckers, raccoons, possums, turtles. We talked of butterflies—giant swallowtails, red admirals, Brazilian skippers. We talked of Wallace Stevens's "dew of old devotions."

Considered hinterlands in 1952, and largely overlooked in the subsequent rush to all-house, zero-lot-line suburbs west of the Palmetto Expressway, the area was now classified as "close in." Land values were beginning to rise. Barbara said a physics professor from the University of Miami lived in the house with the pool and tennis court across the street, a French teacher in a private school in Coconut Grove owned the house out of sight on the other side of the pond.

Barbara said, "A friend told me she sat in the bathtub last night trying to figure out how she could come up with the down payment to buy our house." I pictured my competition pondering, tendrils of damp hair curling about her face, the bath water growing cold. I bought the house for the asking price. It was January. Renovations took six months.

Workmen gutted one bathroom, laid old Chicago brick on the living room floor, slathered on fresh wallpaper and paint, enclosed the screened porch with sliding glass windows. A painter lay on a scaffold for a week scraping bubbled >



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THERE'S ONLY ONE

A tall, thin man, dressed in a powder-blue pullover and a ginger-colored stocking mask, stood under the floodlight on the rear deck. It was 3 A.M.

varnish from the beams of the uninsulated ceiling in the kitchen; a cabinet man built twelve feet of floor-to-ceiling bookshelves. We got a new roof, new wiring.

One Sunday in June while we were still renovating, *The Miami Herald* printed a map with dots showing where dead bodies had been found in Dade County that year. Two dots adorned the driveway of my soon-to-be-home. A neighbor across the street told me about the white Mercedes abandoned with the motor idling and bodies of two young women stuffed in the trunk.

The neighbor behind me phoned me to announce her Doberman pinscher had given birth, and I should have a Doberman, or at the very least a German shepherd. She said Barbara's Irish setter slept through the last robbery. Bill was not home. He had the gun. (When I pointed to iron window guards stored in the garage, Barbara said, "Oh Frances, we can't live that way. We took them off.") I put the bars back on the windows and installed a state-of-the-art burglar alarm.

In August I took my husband to see the house for the first time.

"I hate it," he said.

Two weeks later, the driver of the moving van shook his head. "You're moving from there to here?" he asked.

In October a tall, thin man, dressed in a powder-blue pullover sweater and a ginger-colored stocking mask, stood under the floodlight on the rear deck. It was 3 A.M. I watched him from the darkened hall, wondering if I should push the audible alarm button and wake up my husband and have him yell I told you so, or push the silent alarm and wait for the police. I pushed both buttons. The thief ran away with a broken recording machine and two eight-inch reels of intermediate French grammar I had left in the garage.

There were other disturbances of the peace: a kitchen door was kicked in while we were away (nothing taken), a stolen Ford pickup truck was abandoned in the driveway, kids smoked marijuana in the woods by the train tracks and started fires, and motorcyclists careened and zoomed along the railroad right-of-way.

Aquatic weeds threatened to choke the pond, and there was no access for heavy dredging equipment because of the trees. No, the gardener didn't know anyone who wanted the job. He mentioned seeing a cottonmouth snake in the rushes and two little foxes. I bought Wellies, heavy gloves, an oar, and a rake three feet wide with eight-inch teeth and a long rope attached to the handle. One of my sons-in-law helped me drag weeds out of the pond, up the stairs, and out to the street to be hauled away by the county. It was hard work.

I got a permit from the Florida Game and Fresh Water Fish Commission to stock the pond with fifteen triploid grass carp between eight and eleven inches, as a "viable control of bladderwort, spikerush, and filamentous algae." (A few years later our two-year-old granddaughter invited a friend to "come and see Grandma's whales.")

Pine needles and dead leaves littered the yard and decks; roots of the banyan tree made pretzels out of plumbing pipes; armies of termites, palmetto bugs, and ants—fire, sugar, and carpenter—beset us, lured by dampness and leaf decay; algae and mold glazed the decks. I hired an exterminator and hooked up the hose to a six- horsepower pressure cleaner. We stopped parking our cars overnight in front of the house because thieves broke the windows and stole infant car seats, Raggedy Anns, strollers in the car trunk.

Thieves also made off with our barbecue and lawn furniture. I gritted my teeth and hung staghorn ferns and orchids—rose-purple cattleyas, and pink vandas and dendrobiums—in the trees, and wind chimes by the back door. I added a heavy stone table and benches, and swingsets in cement in the backyard for the grandchildren. A department store in a nearby mall did a promotion on Ireland; I bought the stone walls from the display department and lined the narrow path between the west side of the house and the pond.

Hurricane Andrew had other plans. It blew all the trees into the pond. The morning after, the place looked like *Little House on the Prairie*. Neighbors' houses stood naked and flawed beneath the cloudless, unbroken sky. One house had no roof. President Bush posed for pictures in its front yard. My grandsons, three of them under eight, came over to watch cranes, backhoes, and Bobcats clean up the mess, hoping to glimpse the remains of a possum we buried among the ferns.

I scoured nurseries and garden stores, carted home double hibiscus, Japanese fern trees, live oaks, black olives, Roebelenii palms. Hired men propped up the fence, the swings, repiped the sprinkler system, laid new sod, smoothed out the lumps with sand and topsoil. Life returned to normal. Ruby-throated hummingbirds and bees twittered over flowers, resilient squirrels crept along power lines, mallards tipped white tails and metallic-green heads up and down the pond; anhingas perched on the dock and spread their wings to dry; silky moonlight came in our window, as it had before.

We have lived in the little green house fourteen years now. Our three girls and their families live within an hour's drive. We no longer give catered sit-down dinners, but our snug little guest room has housed former neighbors, college roommates, expectant fathers, relatives, and assorted grandchildren in cribs and baskets and sleeping bags.

All the previous owners have visited us. One woman recalled family cookouts in the backyard—her dad set up a smoker made out of an oil drum down by the gate. She remembered lying in bed terrified, listening to the rumble of trains carrying troops from the *(Continued on page 83)*

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3. *Cabinet with faux-book doors is based on an English Regency piece, $8,700. From John Widdicomb: 800-847-9433.*
4. *Henredon's Natchez chair upholstered in Aubusson, $2,300. Call 800-437-9076.*
5. *Side show: Mahogany armoire has hidden storage, $7,820. From Councill: 704-869-2155.*
6. *The back of Baker's tuxedo-arm sofa curves gently, $6,927. Call 616-361-7321.*
7. *Leather club chairs are all the rage; Lee's is based on a French design from the 1930s, $2,072. Call 704-464-8318.*
8. *An octagonal cherry center table hand-carved with a pineapple motif, $1,609. From Harden: 315-245-1000.*


GUESS
HOME COLLECTION
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USA

Another High Point trend: streamlined forms in richly textured chenille, silk, mohair, and leather



1



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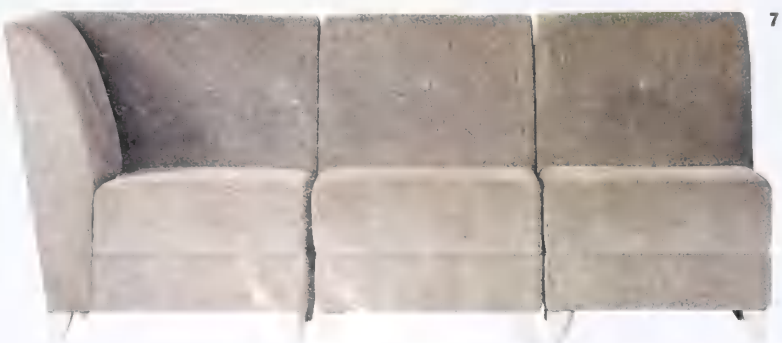




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1. *Contrasting leather highlights an armchair's distinctive shape, $1,700. From Henredon: 800-437-9076.*
2. *A single seat cushion underscores the clean lines of Bernhardt's silk-upholstered sofa, $6,675. Call 800-345-9875.*
3. *Alexander Julian fashioned the pierced splat of his chair after a paisley necktie, $460. From Universal: 800-776-7986.*
4. *You will recognize European designs of the 1930s in the Sabrina sofa; in red mohair, $3,228. From Mitchell Gold: 800-789-5401.*
5. *Ralph Lauren Home Collection's caramel-colored leather tuxedo chair, $5,000; ottoman, $2,000. Call 800-467-3399.*
6. *Baker's candlestand-inspired table, $2,253. From the Historic Charleston Collection: 616-361-7321.*
7. *Directional resurrects the modular sofa in chenille: armless chair, $923; corner seat, $1,188. Call 910-841-3209.*

I have seen my name engraved on the U.S. Open trophy.
I have seen that tennis is a 100-mph chess match. I have seen that win or lose, there is family.
I would like to see marriage and the blessing of children.

-Gabriela Sabatini, athlete.



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Johnson & Johnson

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and healthier for your eyes. Visit your doctor for a free trial.*

What would you like to see?

1996 J&J VP

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The truth is, any kitchen can look good from a distance. But the real **beauty** *is found up close, in the details of fine craftsmanship.* **Is** *the moulding right for the cabinetry? Does the finish have a deep hand-rubbed luster? Is everything exactly what you had* **in** *mind? This is how you'll view* **the** *kitchen long after it's "new." So make sure even the tiniest* **details** *turn out perfectly. Choose Wood-Mode.*

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High Point kicked up its heels this year, as the pieces here show. They get their personality from color, pattern, and paint



1

. *Mirror inspired y a medieval abernacle, 1,625. From Carvers' Guild: 800-GILDING.*



2

. *Heart-shaped ête-à-tête, rom $1,499. From Pearson: 910-882-8135.*



3

. *Copy of a West ndian steel chair, 1,723. From Milling Road: 910-885-1800.*



4

. *Silver maple redenza looks like came out of a French farmhouse, 4,298. From Century: 800-852-5552.*



5

. *Woven leather esembles wicker, 550. From Palecek: 800-274-7730.*



6

. *Thomasville's Bordeaux chair, 1,235. Call 800-225-0265.*



7

. *& 8. Chest, 1,335, and metal ray table, $1,605, re hand-painted. From Drexel Heritage: 800-916-1986.*



8

. *Pine chest ith ebony-inlay aisy, $3,048. From Milling Road: 910-885-1800.*



9

0. *A balloon-back hair gets colorful, 825. From Tradition France: 800-524-5200.*



10

1. *Pearson's ie-slice ottoman, rom $800. Call 910-882-8135.*



11

Have you seen it all?

Or does the world still surprise you?

Are you still curious?

Or do you know what to expect?

Today, technology is not only making

new things possible,

but all things possible.

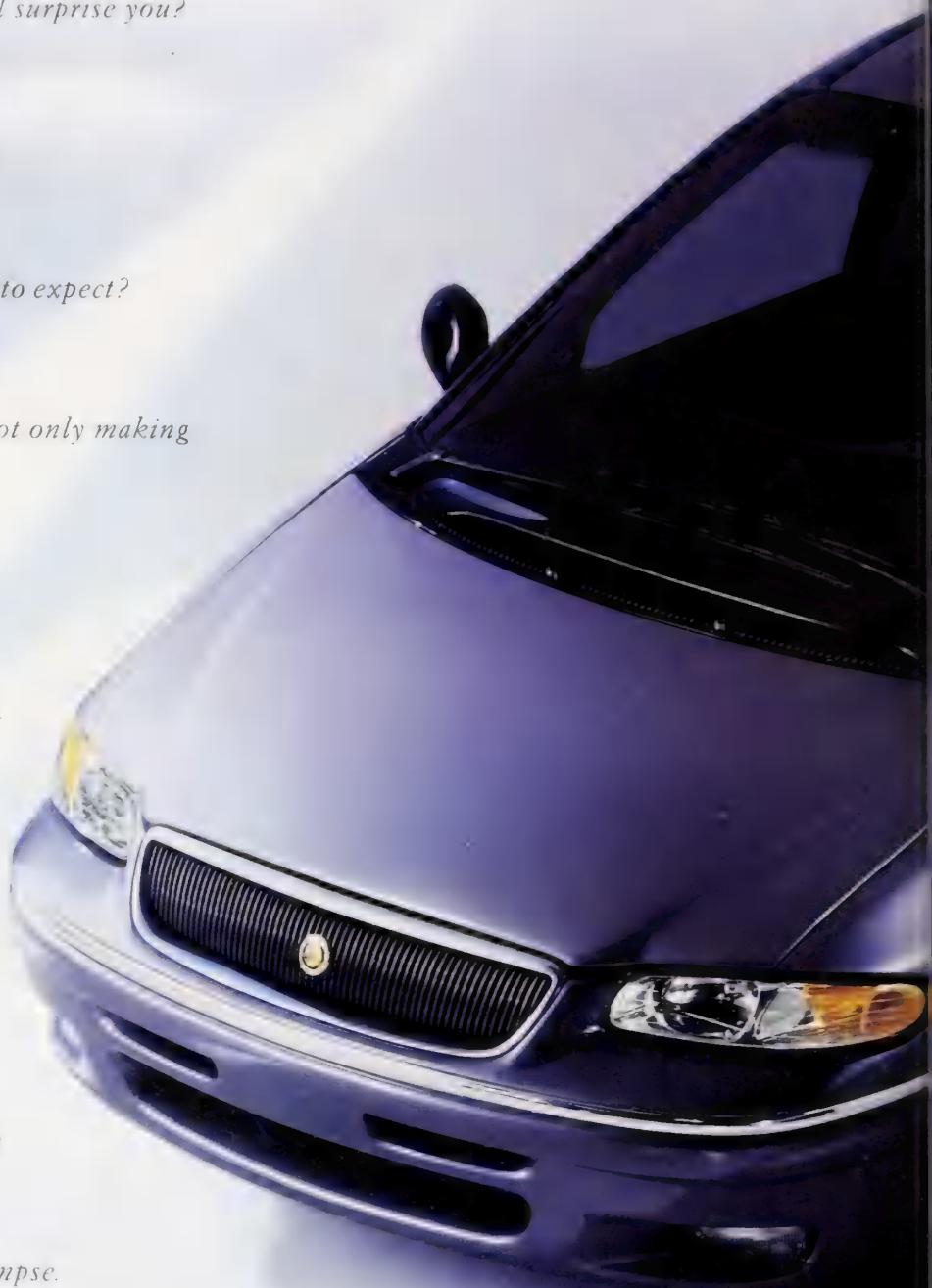
And if you're

wondering what the

future might look like,

we'd like to offer a glimpse.

The 1997 Chrysler Town & Country LXi.



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In the eight years since it sprang on the scene, the annual International Contemporary Furniture Fair has become a must-see for designers, shop owners, and reporters. Why? The furniture, often by first-time designers, is playful, inventive, and trendsetting. This year was no exception





1. *Salon Moderne's squat wicker chair with green velvet cushion, $550. Call 212-219-3439.*
2. *Piet Mondrian would have approved of the Qubik chair, $3,423. From Roger Crowley Furniture: 212-439-6002.*
3. *A bouncy red seat was modeled after a skateboard, $320. From Krab Design: 310-470-3597.*
4. *Cabinet doors slide from side to side to reveal cubbyholes, $2,625. From Directions: 801-763-0954.*
5. *The Eclipse Settee in blue-and-yellow velvet, $1,275. From Arcila-Duque Designs: 212-807-0369.*
6. *Maple plywood chairs with steel arachnoid legs come in 14 colors, $180 each. From Item Studio: 510-486-8788.*

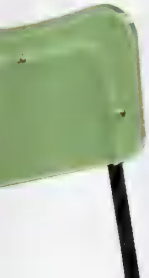

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7. A bowl is cast into the concrete top of Ted Boerner's book table, $4,350. Call 415-487-0110.
8. Bladelike aluminum legs support a periwinkle lacquer table with two drawers, $1,500. From Worx: 212-741-5266.
9. Lil' Cutie lamps are topped with hand-sewn paper shades, $64 each. From SimpL: 888-832-7200.
10. Tim Power's Chip chair has tempered glass seat and back, $267. From Zeritalia: 011-39-721-497-408.
11. Toylike maple plywood table with casters and four numbered drawers, $2,000. From Santora Melone: 203-865-2338.
12. Squiggles in varying pile heights on Christine Van Der Hurd's Twist and Shout rug, $98 per square foot. Call 212-343-9070.
13. Stained-wood screen with cutout raindrops, $1,500. From Stephen Whisler Interiors: 212-431-9302.

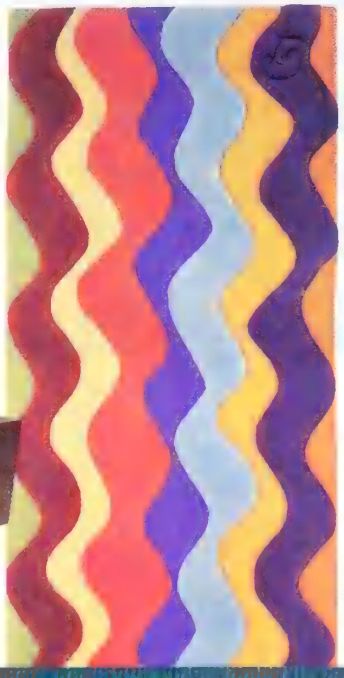



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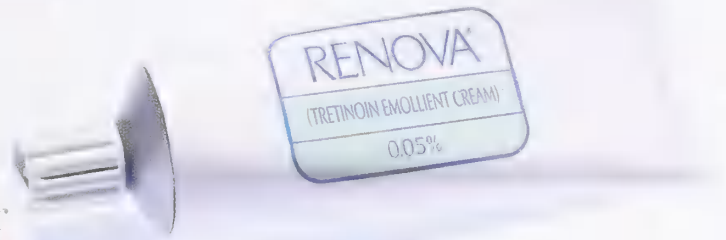

12


13

"Companies were forever selling me hope-in-a-bottle...



Finally a tube of truth."



Discover

Renova®

(tretinoin emollient cream)0.05%

The only prescription cream proven

to diminish fine lines and wrinkles. Proven to give skin a smoother texture and rosier glow when used as part of a comprehensive skin care and sun avoidance program and when skin care and sun avoidance programs alone are not enough.

Those are the facts. And so are these: RENOVA doesn't simply exfoliate the surface layer of your skin like over-the-counter wrinkle treatments do. RENOVA is a prescription cream containing tretinoin, a vitamin A derivative much like the naturally occurring one in your body. During the first month, your skin may become smoother and softer. After 2 or 3 months, brown spots fade and the fine lines around your eyes and mouth will begin to disappear. While using RENOVA, you can expect to experience some redness, itching or flaking. Generally, these effects are manageable and well-tolerated.

Remember, RENOVA does not eliminate wrinkles, it reduces them. Nor does it repair sun-damaged skin or reverse the aging process. And if you stop using RENOVA, improvements will gradually disappear. To learn more about what RENOVA can do, talk to your doctor or call

1-800-64-RENOVA.

Where there's proof, there's truth.

RENOVA is a dermal irritant, and the results of continued irritation for greater than 48 weeks are not known. In some patients treated with RENOVA for longer than 48 weeks, there is evidence of atypical changes in the skin. The significance of these findings is unknown. Safety and effectiveness of RENOVA in individuals over 50 or in those with moderately or heavily pigmented skin have not been established.

adjacent page for other important information

RENOVA®

(TRETINOIN EMOLLIENT CREAM)

0.05%

FOR TOPICAL USE ON THE FACE ONLY

Brief Summary

RENOVA (tretinoin emollient cream) 0.05% contains the active ingredient tretinoin (a retinoid) in an emollient cream base.

IMPORTANT NOTE — This information is a BRIEF SUMMARY of the complete prescribing information provided with the product and therefore should not be used as the basis for prescribing the product. This summary was prepared by deleting from the complete prescribing information certain text, tables, and references. The physician should be thoroughly familiar with the complete prescribing information before prescribing the product.

INDICATIONS AND USAGE:

RENOVA (tretinoin emollient cream) 0.05% is indicated as an adjunctive agent (see second bullet point below) for use in the mitigation (palliation) of fine wrinkles, mottled hyperpigmentation, and tactile roughness of facial skin in patients who do not achieve such palliation using comprehensive skin care and sun avoidance programs alone (see bullet point 3 for populations in which effectiveness has not been established). **RENOVA DOES NOT ELIMINATE WRINKLES, REPAIR SUN DAMAGED SKIN, REVERSE PHOTOAGING, or RESTORE A MORE YOUTHFUL or YOUNGER DERMAL HISTOLOGIC PATTERN.** Many patients achieve desired palliative effects on fine wrinkling, mottled hyperpigmentation, and tactile roughness of facial skin with the use of comprehensive skin care and sun avoidance programs including sunscreens, protective clothing, and emollient creams **NOT** containing tretinoin.

- RENOVA has demonstrated NO MITIGATING EFFECT on significant signs of chronic sun exposure such as coarse or deep wrinkling, skin yellowing, lentigines, telangiectasia, skin laxity, keratinocytic atypia, melanocytic atypia, or dermal elastosis.
- RENOVA should be used under medical supervision as an adjunct to a comprehensive skin care and sun avoidance program that includes the use of effective sunscreens (minimum SPF of 15) and protective clothing when desired results on fine wrinkles, mottled hyperpigmentation, and roughness of facial skin have not been achieved with a comprehensive skin care and sun avoidance program alone.
- The effectiveness of RENOVA in the mitigation of fine wrinkles, mottled hyperpigmentation, and tactile roughness of facial skin has not been established in people greater than 50 years of age OR in people with moderately to heavily pigmented skin. In addition, patients with visible actinic keratoses and patients with a history of skin cancer were excluded from clinical trials of RENOVA. Thus the effectiveness and safety of RENOVA in these populations are not known at this time. (See **WARNINGS** section.)
- Neither the safety nor the effectiveness of RENOVA for the prevention or treatment of actinic keratoses or skin neoplasms has been established.
- Neither the safety nor the efficacy of using RENOVA daily for greater than 48 weeks has been established, and daily use beyond 48 weeks has not been systematically and histologically investigated in adequate and well-controlled trials. (See **WARNINGS** section.)

CONTRAINDICATIONS:

This drug is contraindicated in individuals with a history of sensitivity reactions to any of its components. It should be discontinued if hypersensitivity to any of its ingredients is noted.

WARNINGS

- RENOVA is a dermal irritant, and the results of continued irritation of the skin for greater than 48 weeks are not known. There is evidence of atypical changes in melanocytes and keratinocytes, and of increased dermal elastosis in some patients treated with RENOVA for longer than 48 weeks. The significance of these findings is unknown.
- Safety and effectiveness of RENOVA in individuals with moderately or heavily pigmented skin have not been established.

- RENOVA should not be administered if the patient is also taking drugs known to be photosensitizers (e.g., thiazides, tetracyclines, fluoroquinolones, phenothiazines, sulfonamides) because of the possibility of augmented phototoxicity.
- Safety and effectiveness of RENOVA in individuals older than 50 years of age have not been established.

This product should only be used under medical supervision as part of a comprehensive skin care and sun avoidance program. (See **INDICATIONS AND USAGE** section.) It should only be applied before retiring at night. Because of heightened burning susceptibility, exposure to sunlight (including sunlamps) should be avoided or minimized during use of RENOVA. Patients must be warned to use sunscreens (minimum SPF of 15) and protective clothing when using RENOVA. Patients with sunburn should be advised not to use RENOVA until fully recovered. Patients who may have considerable sun exposure due to their occupation and those patients with inherent sensitivity to sunlight should exercise particular caution when using RENOVA and assure that the precautions outlined in the Information for Patients subsection are observed.

RENOVA should be kept out of the eyes, mouth, angles of the nose, and mucous membranes. Topical use may cause severe local erythema, pruritus, burning, stinging, and peeling at the site of application. If the degree of local irritation warrants, patients should be directed to use less medication, decrease the frequency of application, discontinue use temporarily, or discontinue use altogether.

Tretinoin has been reported to cause severe irritation on eczematous skin and should be used only with utmost caution in patients with this condition.

Application of larger amounts of medication than recommended will not lead to more rapid or better results, and marked redness, peeling, or discomfort may occur.

PRECAUTIONS:

General: RENOVA should only be used as an adjunct to a comprehensive skin care and sun avoidance program. (See **INDICATIONS AND USAGE** section.)

If a drug sensitivity, chemical irritation, or a systemic adverse reaction develops, use of RENOVA should be discontinued.

Weather extremes, such as wind or cold, may be more irritating to patients using RENOVA.

Information for Patients: A patient information leaflet has been prepared and is included with each package of RENOVA. In addition, patients should be instructed:

- That RENOVA is not a cosmetic preparation and should be applied only as an adjunct to a comprehensive skin care and sun avoidance program.
- Never to use more RENOVA than instructed and never use RENOVA more often than instructed as application of larger amounts of medication than recommended will not lead to more rapid or better results, and marked redness, peeling, or discomfort may occur.
- Only to apply RENOVA before retiring at night.
- To use a sunscreen with a minimum SPF of 15 during the day when being treated with RENOVA. Following discontinuation of RENOVA, continued avoidance of the sun and use of a sunscreen with a minimum SPF of 15 is recommended.
- To avoid direct sun exposure as much as possible whenever using RENOVA, and avoid sunlamps totally while using RENOVA.
- NOT to use RENOVA if pregnant or attempting to become pregnant or at high risk of pregnancy.
- NOT to use RENOVA if sunburned or if the patient has eczema or other chronic skin condition(s).
- NOT to use RENOVA if inherently sensitive to sunlight.
- NOT to use RENOVA if also taking other drugs that increase sensitivity to sunlight.
- To use RENOVA with caution if also using other topical agents with a strong skin drying effect, products with high concentrations of alcohol, astringents, spices or lime, medicated soaps or shampoos, permanent wave solutions, electrolysis, hair depilatories or waxes, or other preparations or processes that might dry or irritate the skin, unless otherwise instructed by their health care practitioner.
- To discontinue use of RENOVA and consult their health care provider if sensitivity or increased chemical irritation occurs.
- That a majority of patients will lose most mitigating effects on fine wrinkles, mottled hyperpigmentation, and tactile roughness of facial skin with discontinuation of a comprehensive skin care and sun avoidance program including RENOVA; however, the safety and effectiveness of using RENOVA daily for greater than 48 weeks have not been established.
- That most of the improvement noted with RENOVA is seen during the first 24 weeks of therapy. Thereafter, therapy primarily maintained the improvement realized during the first 24 weeks.

Drug Interactions: Concomitant topical medications, medicated or abrasive soaps, shampoos, cleansers, cosmetics with a strong drying effect, products with high concentrations of alcohol, astringents, spices or lime, permanent wave solutions, electrolysis, hair depilatories or waxes, and products that may irritate the skin should be used with caution in patients being treated with RENOVA because they may increase irritation with RENOVA.

RENOVA should not be administered if the patient is also taking drugs known to be photosensitizers (e.g., thiazides, tetracyclines, fluoroquinolones, phenothiazines, sulfonamides) because of the possibility of augmented phototoxicity.

Carcinogenesis, Mutagenesis, Impairment of Fertility: In a life-time dermal study in CD-1 mice, at 100 and 200 times the average recommended human topical clinical dose, a few skin tumors in the female mice and liver tumors in male mice were observed. The biological significance of these findings is not clear because they occurred at doses that exceeded the dermal maximally tolerated dose (MTD) of tretinoin and because they were within the background natural occurrence rate for these tumors in this strain of mice. There was no evidence of carcinogenic potential when tretinoin was administered topically at a dose 5 times the average recommended human topical clinical dose. For purposes of comparisons of the animal exposure to human exposure, the "recommended human topical clinical dose" is defined as 500 mg of 0.05% RENOVA applied daily to a 50 kg person.

In a chronic, two-year bioassay of Vitamin A acid in mice performed by Tsubura and Yamamoto, generalized amyloid deposition was reported in all groups in the basal layer of the Vitamin A treated skin. In CD-1 mice, a similar study reported hyalinization at the treated skin sites and the incidence of this finding was 0/50, 3/50, 3/50, and 2/50 in male mice and 1/50, 0/50, 4/50, and 2/50 in female mice from the vehicle control, 0.25 mg/kg, 0.5 mg/kg, and 1 mg/kg groups, respectively.

Studies in hairless albino mice suggest that tretinoin may enhance the tumorigenic potential of carcinogenic doses of UVB and UVA light from a solar simulator. In other studies, when lightly pigmented hairless mice treated with tretinoin were exposed to carcinogenic doses of UVB light, the incidence and rate of development of skin tumors were either reduced or no effect was seen. Due to significantly different experimental conditions, no strict comparison of these disparate data is possible at this time. Although the significance of these studies to humans is not clear, patients should minimize exposure to sun.

The mutagenic potential of tretinoin was evaluated in the Ames assay and in the *in vivo* mouse micronucleus assay, both of which were negative.

Dermal Segment I and III studies with RENOVA have not been performed in any species. In oral Segment I and Segment III studies in rats with tretinoin, decreased survival of neonates and growth retardation were observed at doses in excess of 2 mg/kg/day (>400 times the average recommended human topical clinical dose).

Pregnancy:

Teratogenic effects: Pregnancy Category C.

ORAL tretinoin has been shown to be teratogenic in rats, mice, rabbits, hamsters, and subhuman primates. It was teratogenic and fetotoxic in rats when given orally in doses 1000 times the average recommended human topical clinical dose. However, variations in teratogenic doses among various strains of rats have been reported. In the cynomolgus monkey, which, metabolically, is closer to humans for tretinoin than the other species examined, fetal malformations were reported at doses of 10 mg/kg/day or greater, but none were observed at 5 mg/kg/day (1000 times the average recommended human topical clinical dose), although increased skeletal variations were observed at all doses. A dose-related increased embryolethality and abortion was reported. Similar results have also been reported in pigtail macaques.

TOPICAL tretinoin in animal teratogenicity tests has generated equivocal results. There is evidence for teratogenicity (shortened or kinked tail) of topical tretinoin in Wistar rats at doses greater than 1 mg/kg/day (200 times the recommended human topical clinical dose). Anomalies (humerus: short 13%, bent 6%; os parietal incompletely ossified 14%) have also been reported when 10 mg/kg/day was dermally applied.

There are other reports in New Zealand White rabbits with doses of approximately 80 times the recommended human topical clinical dose of an increased incidence of domed head and hydrocephaly, typical of retinoid-induced fetal malformations in this species.

In contrast, several well-controlled animal studies have shown that dermally applied tretinoin was not teratogenic at doses of 100 and 200 times the recommended human topical clinical dose, in rats and rabbits, respectively.

With widespread use of any drug, a small number of birth defect reports associated temporally with the administration of the drug would be expected by chance alone. Thirty cases of temporally-associated congenital malformations have been reported during two decades of clinical use of another formulation of topical tretinoin (Retin-A). Although no definite pattern of teratogenicity and no causal association has been established from these cases, 5 of the reports describe the rare birth defect category holoprosencephaly (defects associated with incomplete midline development of the forebrain). The significance of these spontaneous reports in terms of risk to the fetus is not known.

Non-teratogenic effects:

Dermal tretinoin has been shown to be fetotoxic in rabbits when administered in doses 100 times the recommended topical human clinical dose. Oral tretinoin has been shown to be fetotoxic in rats when administered in doses 500 times the recommended topical human clinical dose.

There are, however, no adequate and well-controlled studies in pregnant women. RENOVA should not be used during pregnancy.

Nursing Mothers: It is not known whether this drug is excreted in human milk. Because many drugs are excreted in human milk, caution should be exercised when RENOVA is administered to a nursing woman.

Pediatric Use: Safety and effectiveness in patients less than 18 years of age have not been established.

Geriatric Use: Safety and effectiveness in individuals older than 50 years of age have not been established.

ADVERSE REACTIONS:

(See **BOXED WARNING, WARNINGS,** and **PRECAUTIONS** sections.)

In double-blind, vehicle-controlled studies involving 179 patients who applied RENOVA to their face, adverse reactions associated with the use of RENOVA were limited primarily to the skin. During these trials, 4% of patients had to discontinue use of RENOVA because of adverse reactions. These discontinuations were due to skin irritation or related cutaneous adverse reactions.

Local reactions such as peeling, dry skin, burning, stinging, erythema, and pruritus were reported by almost all subjects during therapy with RENOVA. These signs and symptoms were usually of mild to moderate severity and generally occurred early in therapy. In most patients the dryness, peeling, and redness recurred after the initial (24 week) decline.

OVERDOSAGE:

Application of larger amounts of medication than recommended will not lead to more rapid or better results, and marked redness, peeling, or discomfort may occur. Oral ingestion of the drug may lead to the same side effects as those associated with excessive oral intake of Vitamin A.

Caution: Federal law prohibits dispensing without prescription.

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DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION
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THE TIMELESS TOUCH

"If you walk into a room of mine and can't tell whether it's 1939 or 1996, I've succeeded," says Kerry Joyce

By Christine Pittel

Perfectionism is painful. "I grieve over every decision," sighs Los Angeles decorator Kerry Joyce. "I want to look at all the choices and then make up my mind. But I'm always worried there's one more out there that I haven't seen that would be better." Obsessiveness may actually be an asset when you're putting together someone's dream house. Joyce, who once won an Emmy for set decoration, is still committed to finding exactly the right props for his handsome interiors, which convey the tranquillity of another era.

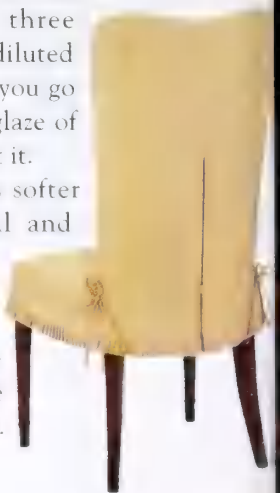
This October he opens a furniture showroom next to his new office, to show off his own line of elegant chairs and impeccable tables, beautifully hand-finished by master craftsman James Jennings. To view, just log on to Joyce's Web site and browse through his catalog. "Antiques are so expensive nowadays, and often don't exist as you imagine them," he explains. "So either I'll never furnish the house or I'll design my own furniture for it."

Joyce holds these truths to be self-evident: clean lines, burnished woods, and fine proportions. In his hands, the traditional is clarified and the modern becomes mellow. A staircase may have all the old-fashioned components—even a specially lathed and ebonized newel post and handrail—but the balusters will be simply tapered as opposed to elaborately turned. "I want my version to have a neoclassical feeling without being cute," he says. Authentic, yet with an edge. He will upholster a sleek modern chair in the most luxurious mohair. "I fight with chintz," Joyce confesses. "I think there are about four I can accept now." He'll turn a fabric over if it's too bright. "I push myself to use color, but I'm monochromatic at heart."

Could subtlety and restraint be the wave of the future? "Anything designed to attract attention is not going to age very well," says Joyce, who aims instead for a sense of permanency. "I'm not designing to be new. I'm designing to be classic." ■

MODUS OPERANDI

- Dark, rich floors (a rosewood stain can be applied to most any wood) finished with satin polyurethane look waxed but don't present a maintenance problem.
- High-quality sheets (300 threads per inch, Egyptian cotton) make great curtains: Prewash a few times in very hot water, then sew buttonholes into the top hem. Lightly starch, iron, and tie to a rod with white grosgrain ribbon without making a bow.
- Try a pale yellow or aqua glaze over white walls for subtle, luminous color. Use a rag or sponge to apply at least three layers of very diluted latex paint. If you go too far, add a glaze of white to correct it.
- Wool sisal is softer than real sisal and cleans well.
- Italian velvet carpets (very thin cut pile wool) are simple and sumptuous.



Joyce (center, with one of his Regency-inspired chairs) and a few of his label-defying designs, from top: Crisp colonial-style mantelpiece is graced with a parade of 1940s vases. Traditional and modern pieces merge in a bedroom. Rich mahogany veneers and fine French polishing are his signature. Joyce sells two of these Weber coffee tables a week. Dressmaker details define the Jacobs chair (right).

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LUXURIOUS LINENS

"Nothing beats slipping between good sheets at the end of the day," says Lynda Downey, a former photographer and now proud owner of Bark, a new linens store in the Boerum Hill neighborhood of Brooklyn. To get to Downey's minimalist space you have to walk to the rear of The Horsemen Antiques and go up to the second floor. It's worth the climb: Chinese silk comforters and duvet covers in flax linen or cotton sateen line one wall (left, $110 to $550); pillows are piled in the front window (from $95); silk camisoles and nightgowns dangle on steel hangers ($40 to $290). Bark, 351 Atlantic Ave., Brooklyn, NY 11217; 718-625-8997. *Lisa W. Quezada*

BARN-RAISING AT MOUNT VERNON



George Washington was president and soldier, of course, but he thought of himself first and foremost as a farmer. His 8,000-acre Virginia estate on the banks of the Potomac—3,260 acres of which were devoted to farming—was never far from his heart, even though his civic duties kept him away from Mount Vernon most of the time. Washington experimented with crops, fertilizers, and planting techniques he had read about or picked up from leading farmers here and abroad. His sixteen-sided barn for treading wheat, which was demolished around 1875, has been re-created and will be dedicated on September 27. It is part of a new four-acre Pioneer Farmer site where, from April through October, visitors can experience a day in the life of our Founding Father's farm. Call 703-780-2000. *Kathleen Mahoney*

IN THE AIR

The spice du jour is ginger, thanks to America's appetite for Asian cuisines. At the recent Fancy Food Show, for example, everyone was coming back for seconds of Stonewall Kitchen's ginger peach jam made with tea.

LIMITED EDITION



Seven years ago furniture manufacturer Herman Miller stopped using rosewood for its designs. Like many companies, it was concerned about the impact on tropical forests of clear-cutting those trees. A supply of rosewood purchased prior to 1989, sitting in a warehouse in Michigan and utilized only for furniture repair, was becoming brittle and in some cases rotten, according to Herman Miller's Ray Kennedy. Rather than allow the lumber to completely deteriorate, the company decided to use it to produce two of the revolutionary molded plywood designs by Charles and Ray Eames—designs that are marking their fiftieth anniversary this year and which were originally available in rosewood. They are the Molded Plywood Chair (left), $1,400, and Molded Plywood Folding Screen, $3,000. Get them while you can: Only 500 chairs and 500 screens in rosewood have been manufactured. Call 800-646-4400. *Jane Margolies*

OCTOBER OUTINGS

On October 19 you can take a tour of solar-powered houses in your area. The American Solar Energy Society has organized 50 tours in 26 states (a Tucson house with photovoltaic cells in the backyard is shown, above). Call 303-443-3130.

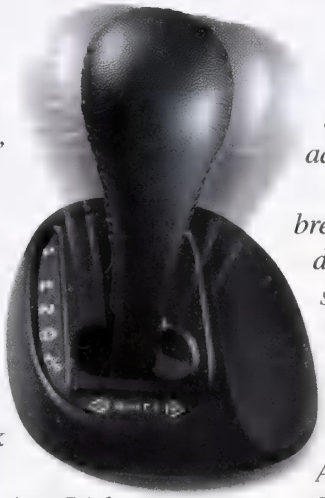




Is a Winesap (inset) tastier than a Roxbury Russet or a Newtown Pippin? Find out on Saturday, October 5, when antique-fruit expert Tom Burford holds a tasting of old apple varieties at Old Sturbridge Village in Sturbridge, Massachusetts. Advance registration is recommended, $5. Call 508-347-3362.

If you are in Washington, D.C., on Sunday, October 26, join the all-day "Festival of Fences" at the National Building Museum. Hands-on activities include working with a master mason on the mortar-free construction of a dry stone wall. Call 202-272-2448. *Cecile Shapiro*

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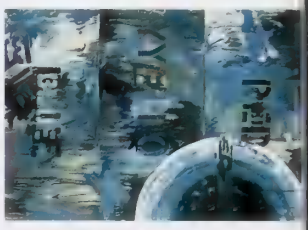


MUSEUMS



New York, September 14–January 5 "Pride of Place" at the Museum of American Folk Art traces the way architecture has been portrayed in paintings, sculpture, needlework, and furnishings over the past 200 years. The focus is on ordinary buildings—churches, schools, farms, and residences, such as *The White House* (left), painted by an unknown Pennsylvania artist in 1855. Call 212-595-9533. **Montreal, October 16–February 2** The Canadian Centre for Architecture recently commissioned photographers Robert Burley, Lee Friedlander, and Geoffrey James to record the work of famed landscape architect Frederick Law Olmsted. Burley's *View in the Country Park, Franklin Park, Boston, Massachusetts* (top right) is one of 155 photographs on view. Call 514-939-7000.





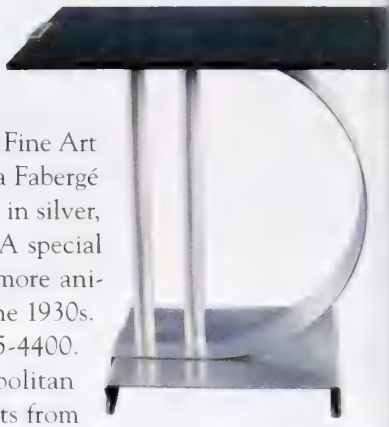
New York, October 20–January 21 Jasper Johns was instrumental in the development of Pop, Minimalism, and Conceptual art. A retrospective at the Museum of Modern Art features more than 200 of his paintings, drawings, and prints, including *Periscope (Hart Crane)* (right). Call 212-708-9400. **Tulsa, September 8–November 3** In "Visions and Voices" at the Philbrook Museum of Art, the works of Native American artists depict battle scenes, prairie fires, and tribal rituals. Patrick Desjarlait's *Maple Sugar Time* (above left) shows members of the Chippewa tribe in 1946. Call 918-749-5941. **New York, October 3–December 8** An exhibition at the Studio Museum in Harlem examines the work of African-American artists inspired by Mexican muralists in the 1930s and '40s. One result: heroic figures like those in John Biggers's *Sharecroppers* (left). Call 212-864-4500. **Washington, D.C., September 27–February 23** One hundred years ago, women in Central Asia sewed colorfully patterned needlework for their dowries. Eleven of these silk embroideries, known as *suzani*, are on display at the Textile Museum, including this vivid wall hanging (right). Call 202-667-0441. **New York, October 8–January 4** As Tiffany & Co.'s display director, Gene Moore used eggs, pasta, and even dirt to showcase precious jewels. Several of his famous windows are re-created at the Fashion Institute of Technology. Call 212-760-7760.







SHOWS AND SALES



New York, October 11–17 Animals are all the rage at the International Fine Art and Antique Dealers show. On view: cow portraits, ivory puppies, and a Fabergé walrus. The 16th-century owl (left), carved out of coconut and trimmed in silver, is at Alex Vervoordt. Call 212-642-8572. **New York, October 1–31** A special exhibition and sale at the Manhattan Art & Antiques Center offers more animals, such as Ken Leach's elephant perfume bottle (below left) from the 1930s. Proceeds from the sale will benefit six animal charities. Call 212-355-4400. **New York, October 3–6** The 20th-Century Design show at Metropolitan Art & Antiques includes storage units by Charles Eames, bedroom sets from Heywood Wakefield, and Walter Von Nessen's Formica and aluminum table (above right), made in 1929. Call 212-463-0200. **San Francisco, October 8** Ted Boerner's velvet Spiral Chairs (right), a glass basket by Dale Chihuly, and Michael Graves's metal Mickey Mouse Serving Tray will be among the 500 items sold at an auction to benefit the San Francisco Museum of Modern Art. Call 415-357-4000. **Providence, October 31–November 3** A first-time event, "Fine Furnishings—Providence '96" features the work of 200 artisans, designers, and craftspeople. Here's your chance to buy Maine cottage tables and chairs, hand-tufted rugs from Rhode Island, and other locally made furnishings. Call 401-848-7010. *Beth Sherman*





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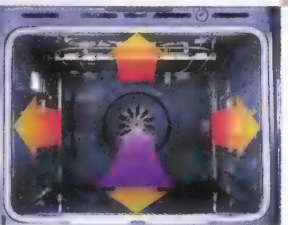
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REFLECTIONS OF A TREE LOVER

Coming to terms with his lifelong abhorrence of cutting down trees, our garden editor finds a way to decide which specimens will stay, which will go



Last autumn a red Japanese maple in the author's garden—one of two 100-year-old specimens—was restored to health when a major limb, diseased with Verticillium wilt, was cut back. Wave Hill chairs are based on a design by Gerrit Rietveld.

By Ken Druse

One morning last February I drove into the little town near my New Jersey house and couldn't believe my eyes. All the twenty-foot-tall Callery pear trees lining the main street were gone. It looked as if a gang of chainsaw-wielding vandals had gone on a midnight rampage, slashing the trees to stumps. But that wasn't the case. The destruction was part of a plan to revitalize downtown with new sidewalks and utility lines. Town officials claimed that the trees had grown too tall and would be replaced with a shorter, "more historically correct" variety. I know, however, that smaller trees will never duplicate the gracious allée of white-flowering pears that had given the street so much of its charm. Shocked as I was by the desolate look, I felt a deeper, more profound loss. To me, cutting down a tree is taking a life.

My feelings about the town square, which lies at the beginning of this street, are quite different. When I drive by the park, I always lament the fact that it was so poorly planned—a crowded hodgepodge of mismatched trees planted with no regard for design or scale. Some are diseased. Some have cramped branches that scrape against each other. There has been talk of renovating the square, of cutting down poor specimens, but after the arboricide nearby, it will be almost impossible to discuss tree removal rationally.

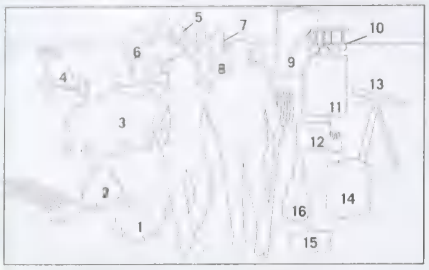
For some time it puzzled me that I could be so touched by the loss of the Callery pears and yet could entertain thoughts of similar "improvements" in the town square. But when I began to design my own garden I understood the contradictory feelings: As an environmentalist I never want to cut down a tree, but as a gardener, trying to create a place of beauty, I must come to terms with it. >


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15. Baseball gloves
16. Maalox *(breakfast of campaign strategists)*

I think most Americans feel the way I do. We are a nation of tree lovers despite the continued logging of old-growth forests and wholesale destruction of woods for suburban development. We have always had our tree champions, even as the pioneers moved west clearing land for farms. Henry David Thoreau mourned the loss of woodlands and forests more than 150 years ago. In the 1890s John Muir fought to preserve the 2,000-year-old California redwoods. Today, the National Big Tree Registry documents living monuments such as the 5,000-year-old Bristle-cone pines *(Pinus aristata)* of the Southwest—among the oldest living things on earth. I applaud all conservation efforts, so it's not surprising that cutting down a tree will never be easy for me, even if the specimen grows in the wrong place or is a variety I would never plant.

What I have done is come up with a checklist of arboreal qualities to help decide which trees to save, which to cut. These include its species or variety; its beauty of silhouette and leaf color; its appropriateness to the site; whether it grew naturally, and is perhaps an endangered species, like an elm; its overall impact on the landscape; its health and age. I must admit a prejudice here. The age of a tree has a big impact on how I feel. If it has lived through severe winters, lightning, wind, and gnawing critters, if it has escaped a woodsman's ax, it deserves to survive my years here as well.

For example, there are several Asian ornamental trees on my land that I would not have chosen. (My preference would be for species indigenous to New Jersey.) But the sheer size of these specimens is enough to make me overlook their alien origins and somewhat ostentatious characteristics. Two are red Japanese maples *(Acer palmatum* 'Atropurpureum'), each with sinewy gray trunks topped by graceful leafy canopies, one of burgundy, the other, bronze. In fall, the leaves turn bright red. A third tree, a huge saucer magnolia *(Magnolia X soulangiana)*, is covered with tulip-shaped white blossoms flushed with rosy-purple for about a week each April. Directly across my cropped meadow from the magnolia stands a cluster of conifers—tall mossy-green plumes—so unfamiliar I could not even identify them.

I didn't have to wait long to find out what the evergreens are because John W. Trexler came to visit soon after I moved here. John, the executive director of Tower Hill Botanic Garden in Boylston, Massachusetts, is a woody plant expert. He identified the conifers as Sawara false cypress *(Chamæcyparis pisifera)*, showing me the characteristic pattern of silver hash marks on the undersides of the feathery, fan-shaped leaves. I had only known the many popular cultivated varieties of this rarely planted species, some of which are flat dwarf plants or low globes. The ones here, in their original form, are about seventy feet tall.

But John was most impressed by the Japanese maples. He once worked at Skylands, a grand estate with 96 acres of formal gardens and another 1,000 acres of woodlands and meadows that has since become the New Jersey State Botanical Garden, and knew of similar trees planted there at the turn of the century. But mine were larger; I had never imagined they were so old.

As John and I walked around the grounds he commented on other trees. I asked questions, he made recommendations. At one point, he said that if it were his garden he would cut down a tall blue spruce squeezed into a corner between the canal and the river wall. He noted that this overused variety, common to front yards all across America, looks out-of-place with its distinctly blue color. I could see John's point, so I decided to apply my checklist to this tree. The spruce, an American native from the Rocky Mountains, is not rare, but it does have an impressive shape. Crowded by other trees, it has lost its lower branches and has grown very narrow and tall—like a sentinel watch- >

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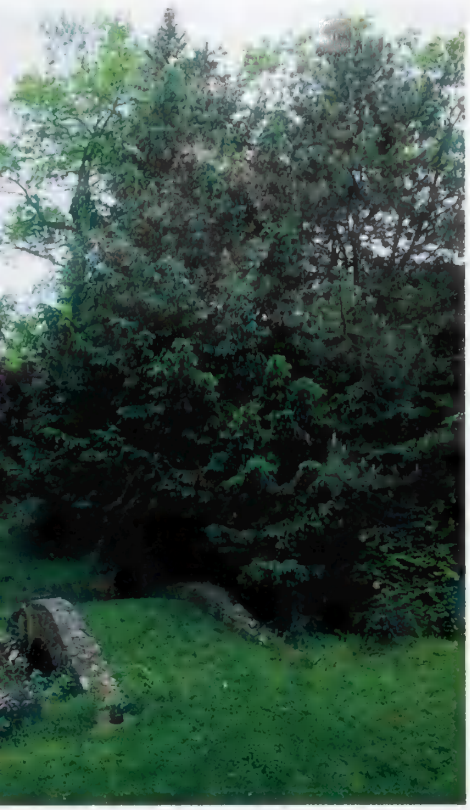
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The author took down a sturdy Norway spruce because it was partially covering the arched stone bridge, and if left would eventually block the path completely.

I deliberated and fretted for weeks because the Norway spruce was healthy, and I admired its symmetrical shape. But finally I knew it had to go



ing over the landscape. It is healthy, and although it might be hard to guess its exact age, at sixty feet it has a commanding presence. The tree's impact is undeniable.

What a relief! The spruce passed more tests than it failed, so instead of cutting it down I am going to do everything I can to make it fit in. If I put additional silver and blue plants around its base it will look like an intentional element in the landscape's design.

I applied the same evaluation to another tree on the property—a Norway spruce planted twenty years ago next to the arched stone bridge that crosses the canal. By the time I came here the tree's branches covered a good part of the bridge and detracted from its beauty. We could squeeze by, but there wasn't room for the garden cart, and if left the tree would cover the bridge completely someday. Still, I deliberated and fretted for weeks because the spruce was healthy and even handsome in a symmetrical Christmas-tree kind of way. But finally I knew it had to go.

I have cut down trees in my life—small ones with my pruning saw or hatchet—but this was my first experience with killing a healthy tree. I kept remembering the old gardening truism that a weed is any plant in the wrong place, but it still felt like a chainsaw massacre. I got over it pretty quickly, however, when I saw the outcome. Without the tree I could look from the porch to the stone wall, the river, and the neighbor's land beyond. I also took solace from the fact that every bit of the wood was used—some cut into logs to burn in the fireplace, some chipped for mulch.

With one tree down and another spared, my system was working, but my troubles weren't over yet. One of the Japanese maples had a fungal disease called Verticillium wilt. When infected, a branch wilts and dies without warning. There is no cure, but sometimes the tree can be saved if the infected branch is cut back to live wood, a hard thing to do to such a masterpiece. I steeled myself, and with the same killer chainsaw performed surgery on one of the largest limbs. The wood was healthy and live where I cut, and the tree looks wonderful this year, with no sign of disease so far—knock wood. I made a slice of the limb to keep as a memento, and painstakingly counted the narrow rings. There were over ninety!

I, too, had surgery last fall. Minor though it was, there were tests, of course, and forms to fill out. I remember the admissions nurse asking me questions: "Religion?" she queried. I have a knee-jerk reaction to personal prying and before I could think of a suitable answer, I said, "None."

But as I think back to that conversation, I realize I do have a kind of religion. A forest is my cathedral and trees, big and old, are the columns, the steeples. They are living symbols of my devotion. Young trees, newly planted, are my affirmation of the continuity of life. I have planted water oaks, junipers, and native beeches *(Fagus grandifolia)* on the north side of a slope, which is where they like to grow. I love these handsome trees because, when young, they hold their buff-colored leaves through the winter—a beautiful sight against the snow. I have also planted a tulip tree *(Liriodendron tulipifera)*, a wonderful native tree with orange and green cup and saucer flowers. But the *Liriodendron*'s greatest feature is the straight and mighty trunk it develops at maturity. What better legacy could I leave for posterity? ■

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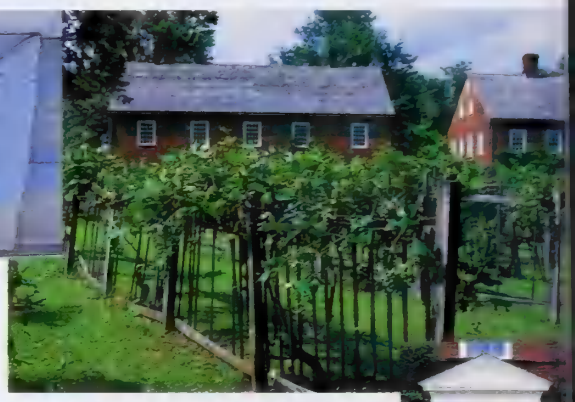


LIVING IN HARMONY

In the early 1800s Bavarian immigrants, fleeing religious persecution, created oases of civilization in the American wilderness. The four towns they built are still models of order and beauty

By William Bryant Logan





In Harmony, clockwise from above: Cemetery gate opens like two tablets on a central pivot. Bavarian Pietist George Rapp's son, Frederick, lived in this brick house. Barrel-vaulted wine cellar beneath the Harmony museum. Sophia, spiritual symbol, carved on museum lintel. In Economy, three views at right: Grapevines in the garden. Doorway of the Feast Hall. Figure of Harmony stands in a pavilion.

Leaving route 79 at Exit 27, not far from Pittsburgh, you drive directly into a typical suburban landscape: traffic lights, convenience stores, donut shops. Cars growl impatiently as they wait for the green. Buildings seem to have been thrown up hastily and haphazardly, like outsized versions of a Lego house built by a distracted child.

But when you make a right turn at the Chrysler dealership, go over a slight rise, and come to a four-way stop, the world slows down. At the crossroads two steep-roofed stucco houses—straight out of the Middle Ages—seem to lean over the road. Around the little town square more tall whitewashed buildings come right to the edge of the street with only the tiniest strip of sidewalk.

This is Harmony, half an hour from downtown Pittsburgh and almost two centuries into the American past. Here, in 1804, the Bavarian Pietist George Rapp brought several hundred followers to a 300-acre chunk of wilderness. Pittsburgh was still a squalid village when Rapp and his community—who called themselves Harmonists—laid out their town, orchard, and fields and built houses in the style of medieval Württemberg, their home town.

Rapp's Harmonists were one of several religious groups fleeing to America around the same time. The Shakers, persecuted in England for their beliefs, came first in 1774, followed in 1804 by the Pietists—Lutherans who wanted a direct and mystical connection to God, unmediated by the Lutheran church. When they left southern Germany, where authorities sent them to jail for refusing to attend the state church, some went to Russia, but others came to America with the intent of creating heaven on earth.



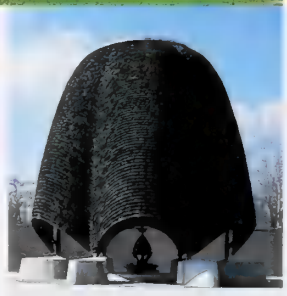
In large measure they succeeded. They built four towns—Harmony and Economy in Penn- >




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sylvania, Zoar in Ohio, New Harmony in Indiana—each according to the same orderly plan: streets on a grid, large lots, thriving kitchen gardens, vast orchards, vineyards, tanneries, brickyards, sawmills. To see these towns today, remarkably intact, is to understand George Rapp when he wrote: "A harmonious and united society of men may be said to be a kingdom of God."

Two groups of Pietists came from Württemberg in Bavaria. The Harmonists built three towns, and the Separatists, so-called because they refused to be a part of the Lutheran church in Bavaria, built the fourth. They called it Zoar, for the city where Lot took refuge after the destruction of Sodom and Gomorrah. Like the early Christians, both groups pledged to hold all their goods in common, and, like the Shakers, they advocated celibacy.

When I visited the towns last summer, driving through Pennsylvania, Ohio, and Indiana, I tried to imagine what it would have been like traveling through the wilderness, when outposts of civilizations consisted of primitive cabins surrounded by a few split-rail fences and acres of tree stumps. To come upon the fully formed main street of an ordered and functioning village must have been even more surprising than driving into Harmony today.



Bypassed by main roads, Harmony has not been modernized, and the shift from suburb to medieval town is so sudden your ears begin to hum. The steep-roofed, small-windowed buildings seem to lean together for protection. Brick houses line each of the four streets stretching away from the square—some stuccoed and whitewashed, others pale pink or rust red. At 516 Main Street the Bavarian construction of the house is visible: 4x4 posts and beams connected with solid mortise-and-tenon joints, the frame filled with [illegible] handmade bricks. One of few buildings not German in style is the Federal town house of Frederick Rapp, George's adopted son, which suggests how buildings would look at Economy, the Harmonists' final town.

Although the Harmonists' lives are often described as regimented, there was nothing dour or puritanical about their faith. Brass bands led workers singing to the fields in the morning, and their feelings for Sophia, a female personification of the Holy Spirit, were anything but ethereal. As one Harmonist hymn puts it, "Sophia, I cannot let go, my heart burns with sweet fire. My heart desires to hold you. . . . Call me yours, then I am free." Carved on the lintel over the door of the largest building on the Harmony town square—once perhaps a storage and meeting house, now the museum—there is a primitive angel flanked by roses. This was the first of the many Harmonist images of Sophia.

After Harmony, Rapp moved his people to the western frontier. They spent ten years at New Harmony before going back to Pennsylvania, where they founded Economy, their dwelling place from 1824 until 1905. In naming their town the Harmonists were referring not to man's economic system, but to God's harmonious economy in which all things "live and move and have their being."

Midwest Pietist towns, from top: In Zoar, lemons and oranges grew in the garden house. Post-and-beam construction from Bavaria. In New Harmony modern architects have added to the town. David Lenz house is a typical clapboard building.

But the Harmonists understood worldly economics as well. Though they were a religious community living apart from others, they were extraordinary business people. As the most successful silk manufacturers in the United States, they raised silkworms, built a mill, and produced cloth of quality and color that is still admired by textile designers.

Economy today is hedged round by the remnants of industrial Pittsburgh. Half-empty stores and office blocks, their cast-iron facades rusting away, lap against its walls, but the town looks as fresh as it did when it was built in the 1820s. When they founded Economy, the Harmonists had been in America two decades and knew the current styles. Along both sides of the cobblestoned main street are ranges of redbrick Federal buildings as handsome as any in Philadelphia. The >

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Not content with a simple plan, the Separatists laid out their garden according to instructions for the New Jerusalem in the Book of Revelation

22-room house of George and Frederick Rapp is especially impressive, with its pedimented door frame and tall windows. The huge Feast Hall, plain on the outside, is an architectural marvel on the inside: The second floor—a single great banquet room—was the largest open span in America at the time, far larger than Independence Hall in Philadelphia. The church was less important than the Feast Hall because here, as in other Harmonist communities, the whole town and every building in it was consecrated to God.

In Economy, grapevines climb trellises on many buildings from ground to roofline. George Rapp, who had worked as a vine dresser in his native Württemberg, taught the Harmonists how to espalier vines so that in early spring the heated houses would warm the grapes, giving them an early start on the year's growth. On summer days, the leaves of the vines help keep the buildings cool.

The centerpiece of the town is its great cruciform garden. In the evenings after work, the Harmonists would walk the paths, circling the pavilion in the center, where a white faux-marble statue stands. The town's brass band would gather around to play a serenade. The female figure, a symbol of Harmony, smiles in a far more relaxed and lifelike manner than does the primitive Sophia carved into the lintel at Harmony.

Five hundred miles west, in south central Ohio, lies Zoar, where the Tuscarawas Valley rolls between low hills through one of America's great pastoral landscapes—fields of corn, willow-hung riverbottoms, and lush pastures. Unlike Harmony and Economy, where the architecture is cohesive, Zoar has an amazing variety of styles, from early log cabins to white-painted clapboard houses. Number One House, where Joseph Bimeler, the charismatic leader of the Separatists, lived, is a brick mansion with columned porches and cupola that look Russian. The houses stand on their large lots, ranged around the great garden at the center of town.

Not content with a simple cruciform plan, the Separatists laid out their garden—the size of a courthouse square—according to instructions for the New Jerusalem in the Book of Revelation. It has twelve paths overlaid on a four-square plan, and holds at its center a circle of 12 tall junipers—representing the Apostles—and one huge central spruce, the symbol of Christ. Flowers, herbs, and vegetables were planted each year in the beds created by this complex plan.

Farthest west of the Pietist communities, New Harmony sits quietly on the banks of the brown Wabash. Some historians say Rapp moved his people in 1814 to escape the corrupting influence of an increasingly populous Pennsylvania, but doubtless he also intended to give the Harmonists river access to New Orleans, the port from which they got their cotton and through which they sent goods to London and Paris.

New Harmony never sheltered much more than a thousand souls, but layer after layer of buildings have been added to it since 1814. Pure Victorian storefronts stand near log cabins, moved into town from the surrounding area. Few of the original Harmonist structures remain, but the grid is intact with houses on big lots surrounded by large old trees, vegetable and herb gardens. A fine surviving example of Harmonist building is the simple two-story clapboard David Lenz House, standing tall near the street, just like houses in old Harmony.

The Wabash swamplands were not healthy for the Harmonists. In ten years one hundred of them died of malaria, so in 1824 Rapp sold the town to a wealthy Scottish industrialist, Robert Owen, and took his flock back to Pennsylvania. Owen converted the town into his own short-lived utopian community, but his people—scholars and scientists from the East—did not have the habit of hard work that kept the Harmonists going. Before the community failed, however, it attracted botanists and naturalists to the edge of the wilderness and became one of the most spirited intellectual communities in America.

Surprisingly, New Harmony has several contemporary buildings, financed by a foundation set up by Robert Owen's descendents. Architect Richard Meier designed the Pottery Studio and the Visitors Center, a white structure reminiscent of Frank Lloyd Wright's voluted Guggenheim Museum. Philip Johnson created a simple monument to peace called the Roofless Church.

Although the Pietist spirit lingers in the streets of these towns, I missed the people who made them, wondering how it might have felt to hear them singing on their way to the fields or to see them strolling in the evening. But the Zoarites, whose younger members were lured to nearby cities, gave up their experiment in 1898. And the Harmonists, because they were celibate, died out, their last members dissolving the society in 1905 in Economy. In a corner of the Economy garden stands a poignant monument to the Pietist movement: a small round garden building of rough stone with a low-framed door of oak bark. Open the door and you enter a cool blue-and-white room, painted with trompe l'oeil stone blocks that might have come from an Italian Renaissance palace. This rustic hut symbolizes what the Pietists knew: Beneath the rough skin of the world beats a heart of order and delight. ■

William Bryant Logan writes often for House Beautiful on gardens, architecture, and travel.

TRAVEL INFORMATION

Historic Harmony, P.O. Box 524, Harmony, PA 16037; 412-452-7341. **Old Economy Village,** Fourteenth and Church Streets, Ambridge, PA 15003; 412-266-4500. **Zoar Village,** State Route 212, Zoar, OH 44697; 330-874-3011. **New Harmony,** P.O. Box 579, New Harmony, IN 47631; 812-682-4482. **USAir** has daily flights from New York to Pittsburgh, Evansville, and Indianapolis; call 800-428-4322.

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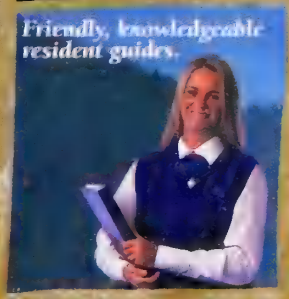
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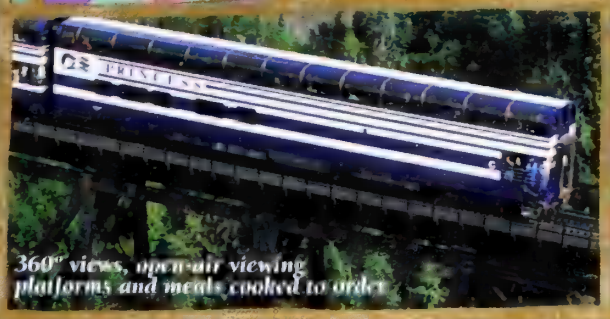
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IN FINE FORM

Philadelphia ceramist Jill Bonovitz looks to the natural world to create works of delicate beauty

By Elizabeth Mayhew





Judging from her well-developed arm muscles, you might mistake Jill Bonovitz for an athlete. But her strength is from moving and molding mounds of clay—not lifting weights.

With such power Bonovitz creates delicate teacups and paper-thin bowls and plates ($65 to $200). Almost everything she makes is hand-built out of porcelain because, she says, "no other clay flows as delicately or produces such translucency." Despite its seeming fragility, her porcelain is dishwasher safe and can withstand everyday use.

Helen Drutt, who represents the artist, believes people are attracted to Bonovitz's work because it "expresses a quiet reserve, dignity, grace, and beauty." Many institutions—among them the Stedelijk Museum in Amsterdam and the Philadelphia Museum of Art—own her works. Bonovitz is frequently commissioned to create sets of dinnerware, including bowls, plates, and platters of which no two are ever exactly alike.

In her studio, dried leaves, wheat bundles, and wildflowers are pinned to the walls. A small table displays a collection of shells. It is from these natural elements that Bonovitz draws inspiration. The arch of a branch, for example, might influence the shape of a teacup handle; a strand of seaweed might prompt a design inside a bowl.

There's another source of inspiration for Bonovitz. Well schooled in her medium (she holds degrees from Columbia University and the Moore College of Art), she is strongly influenced by untrained artists. She and her husband are avid collectors of the work of outsider artists, whose paintings grace their Philadelphia town house alongside her own ceramics. "I love the intense raw talent of outsider art," she says. "These individuals create from their heart, which is what I strive to do." ■



Bonovitz's work is available through the Helen Drutt Gallery, 1721 Walnut St., Philadelphia, PA 19147; or call Bonovitz's studio at 215-465-3364.

In her studio, Bonovitz applies glaze to a porcelain bowl, left. Clockwise from top left: Shelves hold the artist's wide-ranging work; porcelain bowls wait to be glazed; small anthropoid vases look almost like they are dancing.



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SOMETHING IN THE AIR

Scented candles, potpourri, and sprays have been around for a while, but now with designer backing and aromatherapy claims, these mood-changers are coming on strong

By Linda Dyett

"Until recently the modern urban nose was in a state of decline," says the botanical perfumer John Steele. Causes? "Air pollution and sensory overload—as in those eighties perfumes with half-lives longer than uranium's." But that's history now, continues the California-based Steele, who believes we're experiencing an aromatic renaissance.

Nowhere is this truer than in the home. The late-nineties interior is scented with apricot mood candles and strategically placed bowls of eucalyptus. Mattresses and bedsheets get dusted with their own linen powder. The vacuum cleaner has its sachets. Not to mention the sprays for curtains and upholstery, the potpourri that heats up in the microwave, and the fragrant accessories—pillows, hangers, and drawer lining paper. Even old-fashioned incense is now being rendered in contemporary blends. For purists, essential oils extruded from plants are delivered on lightbulb rings or in diffusers—which can be as simple as candle-heated bowls or as high-tech as the soon-to-be-introduced AromaSys electronic vaporization system, which attaches to the ventilation ductwork and scents up to 10,000 square feet.



Vases hold lemons, lily of the valley, and other ingredients in Calvin Klein's potpourri.

Home fragrances of the nineties are generating retail sales estimated as high as $1.5 billion a year. Bo Cravens, president of Billie Cravens & Associates, a New York manufacturers' representative, claims that "Potpourri has become as important as the lightbulb." And it's acquired a fashion cachet that the lightbulb never had. Many best-selling products are being developed by designers and fashion houses including Ralph Lauren, Guess?, and Banana Republic. Joining the fray this fall are Calvin Klein, with a room spray, candle, and potpourri collection in a scent called Fig Tree, and Donna Karan, who is introducing a line of herb-scented pillows and candles. And don't overlook the beauty world contenders. The New York hairdresser Frederic Fekkai has a new line of home fragrances evoking the scents of his native Provence; Origins offers a collection of room sprays and candles named Clean Sheets, and Aveda manufactures mists and candles as well as ceramic diffusers in Art Deco style.

Home fragrances, of course, are hardly new. Perfumes (from the Latin, *per fumum*—"through smoke") originated as incense that was burnt in ancient times to propitiate the gods and unite worshippers in a shared sacred space. Later, Babylonian emperors built palaces out of fragrant cedarwood, the Romans strew roses throughout their villas, and Islamic mosques were constructed out of mortar containing pulverized roses or musk. Even in medieval western Europe, when personal fragrances were disdained, heady musk, civet, and ambergris were called upon to counter the plague-ridden air.

"Today, scents create atmosphere in the home," says Lou Sagar, owner of Zona, the New York design shop, which is scented twice a day. "They bring in energy from the outdoors."

We have new ideas about how we want our rooms to smell. Spa visits have given us a taste for aromatherapy. Jaunts to Europe and the Far East have engendered an appreciation for subtle fragrance blends. "Artificial environments have developed our primeval cravings for the natural," says New York interior designer David Easton, who points to hotel rooms, offices, and houses so fully air-conditioned that the windows can't even be opened. So we invest in a spray or a potpourri that summons up the aura of lavender, or mimosa, or newly fallen rain, or, from AromaSys, a blend called Pacific Coast Highway (fir, lemon grass, cedar, eucalyptus).

"What scent does is soften things," explains Steele. "It functions as a buffer against harsh realities." Unless, of course, it's overused and turns into yet another harsh reality. Long-lasting peach and vanilla candles can get cloying after a while. The trick, Steele cautions, is to switch scents from time to time, or vary their intensity. "Fragrance has to come in waves and troughs. Or to put it another way, the home needs aromatic white space." Meaning? Turn off the diffuser. Open the window sometimes. ■

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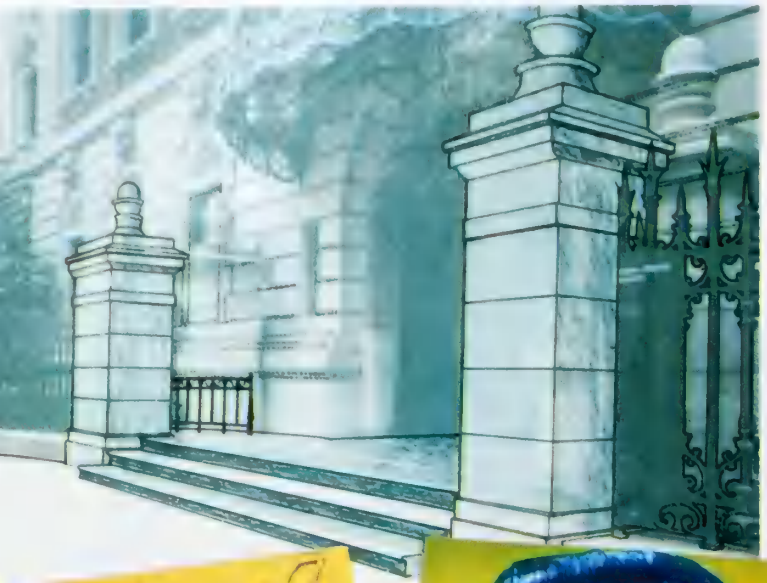
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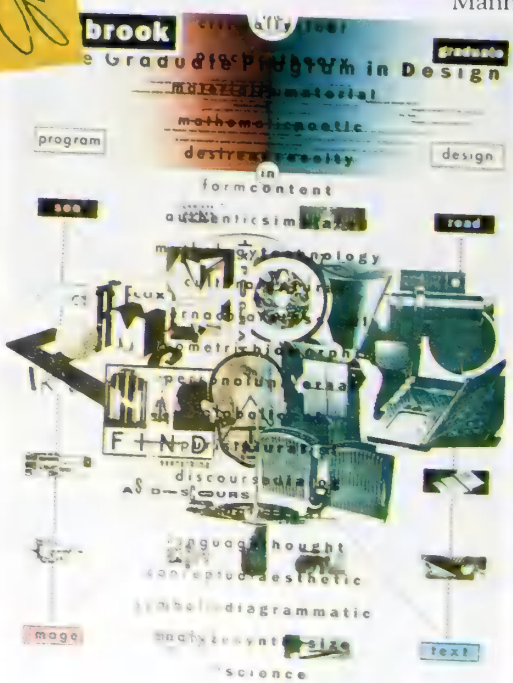
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From top, left to right: Rendering of museum entrance. Posters by John Sayles, Paula Scher. Director Dianne H. Pilgrim. Katherine McCoy poster.

APPROPRIATELY POLISHED

The Smithsonian may be our country's attic, but its National Design Museum, the Cooper-Hewitt, shines anew as the jewel box of the applied arts

By Martin Filler

If beauty is as beauty does, then the world of design is riddled with gorgeous failures. The sleek teapot that dribbles, the stunning lamp that becomes too hot to touch, and the striking but unsittable chair—all underscore the contradictions of objects that look better than they work. Ironically, America's National Design Museum, the Cooper-Hewitt, was itself in that dubious category of handsome malfunction during the first two decades it occupied its present home, the old Andrew Carnegie mansion.

Built for the legendary tycoon in 1901 by the firm of Babb, Cook & Willard, the imposing Beaux-Arts landmark was lightly remodeled in 1976 to provide a permanent showcase for the design museum that had become allied with the Smithsonian Institution nine years earlier. Yet despite the building's Gilded Age grandeur and prestigious location on Manhattan's Museum Mile, the Cooper-Hewitt's ornate but ungainly physical plant often seemed to fight the quality and logic of the things displayed within it.

Since she was appointed its director in 1988, Dianne H. Pilgrim has experienced the Cooper-Hewitt's practical limitations in a very personal way. This resourceful champion of the design arts has multiple sclerosis and uses a wheelchair, making her particularly aware of the structure's inaccessibility. But Pilgrim's comprehensive renovation scheme—executed by James Stewart Polshek & Partners of New York—was equally the outgrowth of her pragmatic view of the museum's subject matter. "Design is creative problem solving," she says, "figuring out how to make something function for the largest possible audience, and resolving that functional need in an aesthetically successful manner."

Although the Smithsonian system is well endowed, the Cooper-Hewitt has been something of a poor relation among its sister institutions. Part of this no doubt comes from its remove from the center >


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The inaugural exhibition in its revitalized premises is the latest demonstration of how the Cooper-Hewitt is seizing the initiative in contemporary design

of power in Washington, D.C., part from its focus on material that too many Americans still see as marginal despite the omnipresence of design in our society. Thus not the least of Pilgrim's accomplishments has been her raising more than a third of the twenty-million-dollar refurbishment tab from private sources, an astonishing feat for a publicly funded museum at a time when cultural philanthropy has fallen off.

So complete has been the effort that the Cooper-Hewitt suspended exhibitions for the better part of a year for construction (though off-site shows continued for the duration in other New York venues.) When it reopens to the public on September 17, fans of the baronial edifice will be relieved to find so little has visibly changed. "The Polshek firm has created brilliant solutions to the programmatic and accessibility needs we put forth," Pilgrim explains. "At the same time they have respected the importance and aesthetics of our architectural heritage."

What won't be so readily apparent, thanks to the architects' self-effacing sleights-of-hand, is how much better the museum's much-used permanent collection is accommodated, too. Design professionals have long relied on the Cooper-Hewitt's extensive holdings, researching everything from wallpapers and fabrics to shadow puppets and birdcages. Helpful as the staff has always been to aid serious visitors in examining original artifacts, conditions were often cramped and verged on the primitive. Vastly improved archival facilities will not only make the incomparable resources of the Cooper-Hewitt more conveniently available to a wider audience, but will also insure their survival for generations to come.

Two town houses, once also owned by the Carnegie family, are finally being linked to the Cooper-Hewitt complex in this same expansion project. Though located just around the corner from the mansion, those adjoining structures might as well have been on the other side of town because of their lack of a physical connection to the main building. Now the long-needed collections research and resource center in the annex will facilitate wider use of the museum's holdings by designers.

Cooper-Hewitt's inaugural exhibition in its revitalized premises is the latest demonstration of how the museum is seizing the initiative in presenting some of the most provocative shows of contemporary design (in addition to its unusual takes on the past). "Mixing Messages: Graphic Design in Contemporary Culture" was organized by the museum's curator of contemporary design, Ellen Lupton, whose riveting 1993 exhibition "Mechanical Brides," an intriguing exploration of feminism, domesticity, and consumer culture, was among the most memorable offerings of the decade. Her look at the explosive graphics scene since 1980 is certain to be a benchmark survey of the timely topic.





Rendering of garden facade (above). Far left: Museum's jug by Christopher Dresser and (near left) wood and leather chair by Josef Hoffmann.

Embracing everything from corporate identity programs for such commercial giants as Continental Airlines and Federal Express to fringe "fanzines," mini-magazines photocopied by young amateurs working with clip art and computer graphics, this broad panorama of a radically expanding discipline is likely to have a detectable influence on the immediate future of the profession. With so much of the country's graphics industry based in New York, the more than 300 pieces on view through February 17, 1997 will act as just the kind of stimulant to creativity that a living design museum should be.

By the time the Cooper-Hewitt's entire renovation project is completed in the fall of 1997, the National Design Museum will be celebrating its 100th birthday. With an expanded public presence now only two decades old, it is hard to recall how we could have gotten along without this now-indispensable part of American culture before that. Beginning its second century with all the vigor of a miraculously revivified long-distance runner only beginning to hit her stride, the Cooper-Hewitt provides an object lesson in the power we can all derive from a heightened awareness of beauty and its uses. ■

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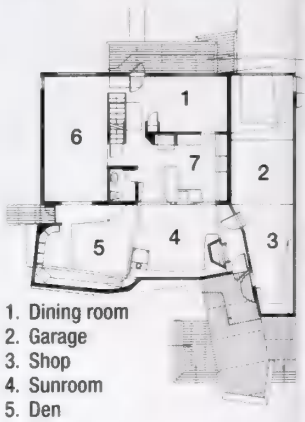
A Chicago architect transforms a humble fifties house into a bold new model of livability

By Thomas Connors





1. Office
2. Bedroom
3. Bedroom
4. Bedroom
5. Dressing area
6. Master bedroom



1. Dining room
2. Garage
3. Shop
4. Sunroom
5. Den
6. Living room
7. Kitchen

The Cape Cod (center) is now wrapped in a colorful contemporary cocoon (top left). A new guest room with a dramatically pitched roof and private deck dominates the rear of the house (top right).

When Daniel and Miriam Derman decided to expand their suburban Chicago house, their wish list was modest: a fourth bedroom, an office, a bit more space overall for them and their three young children. They got all that and more—a house that challenges the very notion of what suburban living *looks* like.

Walking through this once nondescript fifties-era Cape Cod, architect Doug Garofalo remarks, "Our work doesn't support the image of suburbia as little lots where everybody stays behind their doors." Projecting the interior spaces outward in a kind of Gehryesque geometry of richly hued volumes, Garofalo gave the house an extroverted character unlike the picket-fence sensibility of nearby Colonials. The house has nearly doubled in size—to 3,500 square feet—but it's far from formidable. Its scale and the shade of gray in its street facade (borrowed from the houses next door) makes it a good neighbor.

Within this colorful cocoon, the residence remains very much what it was. The children's rooms were enlarged into a complex of different shapes that extends over a newly attached garage and workshop, and the master bedroom was outfitted with a private dressing area, but the living room and kitchen keep to the original floor plan. The dining room, too, remains unchanged, yet this room, which previously felt cramped, achieves a cozy intimacy in contrast to the roomy, open space that now wraps the rear of the house. Knocking out the back wall, Garofalo created a double-height family room and a single-story sunroom that flow into the kitchen.

Throughout the house, new windows, often punched high in the walls, offer illumination while maintaining privacy. What's more, notes the architect, they "bring light into the center of the house, not just around the periphery, so that the light actually cuts up the spaces, giving the effect of rooms within rooms."

Convinced they have achieved a contemporary look without sacrificing comfort, Miriam Derman points to the window in the upstairs bath that overlooks the den. "If the kids are sent to bed and the Bulls game is still on," she says with a laugh, "they brush their teeth at that window." It's that kind of detail that makes this bold house a livable home. ■



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Clockwise from top: Old Navajo blankets stacked on a settle. A c. 1930 Quick Meal stove. Wyoming cowboy cabin with half-log siding. Bed with feminine hangings fits into rustic setting. Recent house inspired by national park lodges.

An architect who lives in the Rocky Mountains divides the houses there into two categories: showplaces and usin' places. It is the latter type that captured the imaginations of author Elizabeth Clair Flood and photographer Peter Woloszynski, and they searched out scores of usin' places for their new book *Rocky Mountain Home*, just published by Gibbs Smith.

The first non–Native Americans to move into the breathtakingly beautiful but harsh environment of the Rockies were bachelors—trappers, hunters, men on the run—who sheltered in one-room log cabins with the barest necessities. Homesteaders came next with their spouses and children and a greater need for comfort in a climate where it is almost always winter. The rustic Rockies style was born in these families' rooms, featuring lodgepole-pine furniture, Navajo blankets, buffalo robes, antler lighting fixtures, exposed stone chimneys. The romantic appeal of this decorating style lives on, even in gentler climes, long past the golden age of cowboy movies, which is when so many of us fell in love with the Rocky Mountain spirit.



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nterclockwise from below: An early nestead cabin contains a 1930s d-hewn sideboard. For an interior by ary Heminway, fireplace granite gathered nearby. In front of a 1920s place, a bearskin rug and sassafras irs of the same vintage. Pendleton nkets and Indian textiles in an noire; willow chairs are a western dition. A bedroom in a contemporary se by architect Jonathan Foote.






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ECLECTIC AESTHETIC

The fashionable antiques of the Aesthetic Movement, that most glamorous of Victorian styles, are the specialty of several New York dealers for our own fin de siècle

By Martin Filler



The eclectic look we take for granted in decorating today was in fact born more than a century ago with the Aesthetic Movement. Beginning in England among artists and aesthetes revolted by the coarseness of mid-Victorian design, a new sensibility inspired by the fine arts and stressing high ideals of refinement arose among architects, designers, and furniture makers. Taking bits and pieces from Japanese tradition, the Gothic Revival, and historical epochs from ancient Egypt to Queen Anne, it was a magpie style that quickly caught on in this country. Originally based on handicraft production, the Aesthetic Movement by the 1880s became one of the first mass-manufactured styles, a dense collage of objects reflecting the embarrassment of decorative riches made possible by the machine.

Interest in that long-forgotten period has been growing slowly but steadily since the Metropolitan Museum of Art's landmark 1986 exhibition "In Pursuit of Beauty: Americans and the Aesthetic Movement." An illuminating new book, *The Aesthetic Movement* by Lionel Lambourne (Phaidon/Chronicle, $59.95), presents a ravishing overview of the phenomenon and is likely to spur further demand for antiques that not long ago could only be found in shops mixed among run-of-the-mill Victoriana. Now several New York dealers specialize in the furniture and accessories of this wide-ranging style.

The doyenne of Aesthetic Movement dealers in America reigns at ***Margot Johnson, Inc.*** (18 E. 68 St.; 212-794-2225; by appointment only). A pioneer in the field, Margot Johnson is passionately committed to the impeccably crafted work of Herter Brothers, the top-of-the-line New York firm whose luxurious adaptations of Anglo-Japanese schemes were the best of the Aesthetic Movement in the United States. Don't expect any bargains here; many prices are in the five-figure range. Do expect museum quality, superb condition, and solid scholarship.

Considerably less intimidating for the novice collector is ***Marc O. Rabun Art & Antiques*** (115 Crosby St.; 212-226-5053). This out-of-the-way SoHo gallery, owned by the personable Louisiana-born Rabun, provides an object lesson in how well the seemingly disparate substyles of the Aesthetic Movement can work with each other. Stylishly arranged settings of furniture, lighting fixtures, and fabrics (though relatively few "smalls") change frequently, thanks to sensible pricing (many things are in the hundreds) and an avid clientele. William Morris's rush-seated Sussex chairs, lusterware by Walter Crane and William de Morgan, and a handsome reproduction of a Philip Webb round dining table, available in several finishes, are among the staples. His occasional theme shows, including retrospectives of Christopher Dresser and E.W. Godwin, would do a museum design department proud.

A small but striking space within 56th Street Art and Antiques—a recently opened group gallery—***Turner Antiques, Ltd.*** (160 E. 56 St.; 212-935-1099) feels more like a sitting room in London's Chelsea than a midtown Manhattan shop. Although he has much English material, including pieces by Lamb of Manchester and Liberty, soft-spoken Bill Turner is partial to the fashionable ebonized furniture of the New York workshop of Kimbel and Cabus. There is always a good selection of blue and brown transfer-printed >

Margot Johnson, top left, with Herter cabinet, c. 1878–80, and Herter Brothers side chair, c. 1875–80. Above left: Minton tile frieze by Christopher Dresser, 1870. Above right: In Marc Rabun's shop, reproduction Philip Webb dining table, cabinet by Clara Phipps, Cincinnati, c. 1885.



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Aesthetic Movement dinnerware, and decorative tiles, as well as those convenient double-duty furnishings—storage benches, drop-front secretary bookcases and the like—that cultivated Victorians doted on.

The tiny town house premises of ***Kurland-Zabar*** (23 E. 73 St.; 212-517-8576) can be visited by appointment only, but it's well worth the effort to call ahead. The expertise of the charming, enthusiastic owners—Catherine Kurland, Lori Zabar (she of the New York deli dynasty), and their new partner Shawn Brennan—is matched by an equally high standard of taste. They concentrate on the designs of the British Arts and Crafts Movement, which overlapped with the more unabashedly opulent Aesthetic Movement. Metalwork is a strong suit here, especially Dresser silver, the copper-and-brass combinations of W.A.S. Benson, and the pewter of Archibald Knox. Period William Morris fabrics (harder to find in the States than you'd think) are often available. Mindful of appealing to a younger clientele, Kurland and Zabar are always on the lookout for more affordable items. Among their recent finds: monochrome Pilkington ceramics in a peacock blue that Oscar Wilde would have swooned over.

Two uptown galleries specializing in 19th- and 20th-century art pottery frequently have Aesthetic Movement pieces in stock. At ***Gem Antiques*** (1088 Madison Ave.; 212-535-7399), Jack Feingold might be offering a few of the Martin Brothers' eccentric ceramic whimseys or an example of Wedgwood majolica emblazoned with sunflowers or Japanese cherry branches, two favorite Aesthetic Movement motifs. If you're visiting the Metropolitan Museum around the corner, drop in here on the chance of finding something splendid by Doulton or Minton. The combination of high quality and low prices can't be beat. Up the street at ***Malvina L. Solomon, Inc.*** (1122 Madison Ave.; 212-535-5200) is the city's best array of Aesthetic Movement ceramic tiles, English and American, perfect for fireplace surrounds, trivets, and coasters. ■

Continued from page 28

Hurricane Andrew had other plans. It blew all the trees into the pond. The morning after, the place looked like Little House on the Prairie

Homestead Air Force Base during the Cuban war scare in 1962. Another couple made the sentimental journey from Tampa. The wife told me how happy she had been living in the house, and asked did the multi-colored bird still come around? Bill drove down the East Coast from Stuart. Without Barbara. They were divorced. Their daughter, almost a teenager, was with him. Bill wanted to show her where they lived when she was born, and to see how the house fared during the hurricane.

Along about October of last year my husband started in again about the rusted appliances in the carport down the street. "All right," I said, "let's sell the place and find another." I lined up four or five elegant houses in "good" locations and showed him house after house. No, he didn't think so . . . No. An ad appeared in the Sunday classifieds: "Open House. Picture perfect Country French Acre Showplace! Five spacious bedrooms, three sumptuous baths, soaring ceilings, walk-in closets galore, sparkling pool!!!" The property was located in a gated and guarded, meticulously manicured and "structured" development. There no one broke the rules, painted the house purple, let weeds get the upper hand. But no, that house wasn't right either.

In fact, my husband changed his mind and didn't want to move after all. Our little green house had finally cast its spell over him.

Different things bring happiness to different people. Maybe he just likes where I moved his treadmill—out in the garden room, where he can see the sparkle on the pond in the early morning light while he works out, where he can sing along with Frank Sinatra or Tony Bennett as loud as he likes and not bother anybody.

So set 'em up Joe, I got a little story you ought to know . . . or . . . *I've got a house, a showplace, but still I can't get no place with you.* I can hear him now. ■

Frances Kogen's articles have appeared in Mademoiselle, The New York Times, *and* The Miami Herald. *She has recently finished a historical novel,* Wind Gone Down.

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house beautiful
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WINNING SOLUTIONS

n we walked into Celeste Cooper's stunning room at year's Kips Bay show house, I realized anew why these ic demonstrations of the decorator's skill have become opular around the country. Not only do they bring enor- s energy and excitement to the commercial world of e furnishings, they help the visitors think about their rooms in new ways.

y wife, Jane, and I have been agonizing for longer than I d like to admit over how to turn an underutilized extra oom in our apartment into a pleasant guest room that d also be a useful space for us to enjoy regularly. A men- ghtbulb went off in both our heads when we saw that in edroom Celeste created, two adults could comfortably watch television, and relax *and* the most glamorous of s could happily settle down. The room suggested solutions oblems the designer had no way of knowing we had.

Her room not only won with us, it also won with this year's jury when it met to choose the Ten Best Decorator Showhouse Rooms in our annual competition.

You'll find all the winners on pages 108 through 117 of this issue, along with Christine Pittel's analysis of what makes each of them worthy of our "Ten Best" designation. Our thanks to designers David Easton, Sandra Nunnerly, Paul Siskin, William Sofield, and home furnishings executive Holly Hunt, who joined me and House Beautiful's editor Margaret Kennedy on the jury. And our congratulations to the winning designers, whose clientele extends across the country.

Watch for another award next month when we publish the winner of our centennial architecture competition. It will be part of our great big glorious November issue that celebrates House Beautiful's 100th birthday by taking a wide-ranging look at decoration and design past, present, and future.

Louis Oliver Gropp

EDITOR IN CHIEF





THE TERRAIN OF TASTE

Four years ago Pierre Bergé, the business titan of Yves Saint Laurent and client at one time or another to half-a-dozen of the Western world's top designers, decided to arrange his 18th-century St.-Rémy farmhouse by himself

By Christopher Petkanas
Photography by Oberto Gili
Produced by
Carolyn Englefield

On the salon mantel, a portion of Pierre Bergé's collection of Santibelli—19th-century figures, often religious, that made their way to Provence from Italy. The painting at center is of a fountain in St.-Rémy, home to Mas Théo, which was named for Van Gogh's brother. Armchairs—one pair in rope, another with lively Tonkinese embroidery—were purchased in neighboring Isle-sur-la-Sorgue, a town known for its antiques shops and flea market.



"I wanted a farmhouse within walking distance of a village: something calm, simple, and practical where I could take summer meals in the shade of a vine in the company of friends"

Another view of the salon (above), where the walls are painted creamy yellow, the doors and trim mustard-gold, and the ceiling greige. Opposite top: Spheres of box, pittosporum, and santolina snuggle up in the garden designed by Michel Sémini. Opposite bottom: Pierre Bergé's bedroom opens on this sun-warmed terrace ringed with cypress and agapanthus. The hibiscus inhabits a favorite pot. At Mas Théo, fountains tinkle, and the voluptuous smell is of ripe peaches.

Has anyone worked with a more heterogeneous group of second-half-of-the-20th-century design talent than the CEO for Yves Saint Laurent Couture, Pierre Bergé? Not likely. Jacques Grange did this client's Deauville dacha, François-Josef Graf his house in Paris, Jed Johnson and Didier Gomez several of his offices. Bill Willis designed his Marrakesh getaway. Peter Marino worked on his New York pied-à-terre.

So when in 1992, during a grinding nine-month renovation blitz, it came time to choose a decorator for Bergé's 18th-century farmhouse in St.-Rémy-de-Provence, he chose . . . no one. Everyone assumed the job of arranging Mas Théo, as the house is known (*mas* is the Provençal word for farmhouse), would go to a professional, but after tangoing with outsized design-world personalities for so many years, Bergé says he was worn out. He realized that the only opinion that interested him in what he calls "the terrain of taste" was his own.

As it turns out, there was a historical precedent. "Don't forget that when Yves and I moved to the rue de Babylone in Paris in the sixties we did it all ourselves," he explains, wary of how insidiously decorating history can be rewritten.

It was Yves Saint Laurent who changed the fashion landscape forever by putting women in tuxedos, safari jackets, and Russian peasant skirts. As the YSL







An endearingly battered plank table and platter of beaded fruit (above) epitomize the naive and jaunty look Pierre Bergé sought at Mas Théo. Drawings by the Provençal artist Léo Lelée depict Arlesiennes. Picasso plate hangs on panel. Opposite, clockwise from upper left: Painted cupboard is Provençal, floor tiles cement; pink marble-and-beech work table before La Cornue stove is new; the best of summer under grapevines and wisteria; 18th-century faience d'Apt service.

company's business titan, Bergé created the very model of the modern-day globe-wrapping, perfume-to-pantyhose designer empire. That distinction, along with his charitable and cultural activities, has made him one of the most respected, visible, powerful figures in France.

"I didn't want grand—I've already got grand," says Bergé, rolling his eyes north to Normandy. "Rather, I wanted a farmhouse within walking distance of a village: something calm, simple, and practical where I could take summer meals in the shade of a vine in the company of friends. I settled on St.-Rémy because it's fifteen minutes from the Avignon airport, fifteen minutes from the future bullet-train station, forty-five minutes from Marseilles, and twenty minutes from Arles. The other thing I wanted—ground-floor bedrooms that open directly to a garden through French doors—I got those, too."

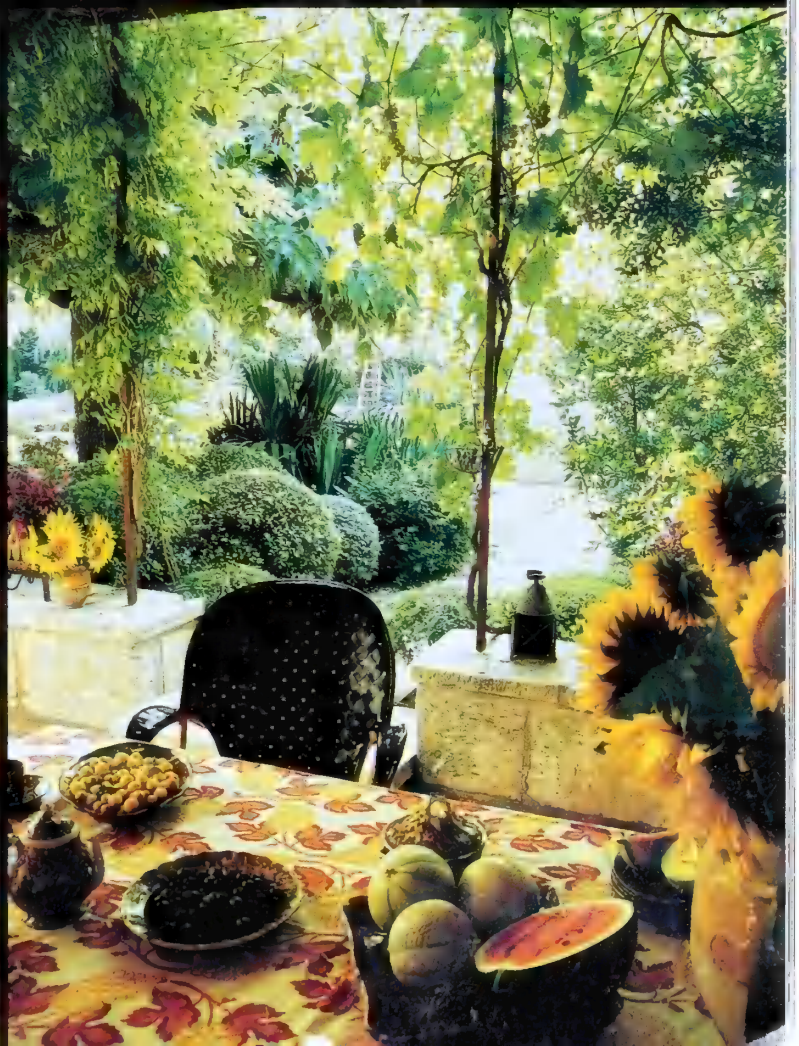
Once you have an idea of Bergé's means and stature, the way he has elected to live in Provence becomes even more interesting. For he has elected to live modestly, in a house about which there is absolutely nothing of note architecturally; in smallish rooms saturated with chalky color, stuffed with intriguingly eccentric furniture, and layered with objects of smiling charm but little value.

Of course, nothing is more relative than modesty; Pierre Bergé's idea of it may not be yours. But he could have had any sort of address he wanted in Provence, including a château with all the right bloodlines filled with the finest Louis furniture from the best Rive Gauche antiques shops. Instead, he chose Mas Théo and the most richly patinated, devilishly stylish country things the local dealers had to offer—woven-rope seating, eccentric splayed armchairs embroidered with feathery Orientalist flames. At the windows, awning stripes alternate with vibrantly colored sheer











Landscape architect Michel Sémini was sympathetic to his client's need for mature specimens. Says Pierre Bergé: "At my age one does not permit oneself two things—young wine and small trees"

In this second-floor bedroom (above) the screen, rush-seated* duchesse-brisée, *and embroidered armchair are all 18th century. Opposite, clockwise from upper left: A Tom Dixon paper star lantern in the hallway leading to a guest room. A carpet of savory and four varieties of thyme before an 18th-century fountain. Four 15th-century Syrian tiles given to Bergé by employees of Yves Saint Laurent. A fanciful 19th-century cast-iron garden chair being devoured by lavender.

cotton; cement tiles are laid in a patchwork or like rugs with patterned borders.

St.-Rémy also satisfied Bergé's desire for a village in the Midi that did not depend on May-to-September holiday-makers for its existence and animation. "It's the opposite of those towns that throw up a stage set in summer, then dismantle it when the last tourists disappear in the fall. St.-Rémy never closes down. In winter as in summer there is life."

"Mas Théo started out small and it still is small," Bergé is proud of saying, small even with the addition of two guesthouses, which brought the total number of bedrooms to six, including two in the original structure. For his fine-tuned understanding of the regional building vocabulary—canal roof tiles, tinted rough-cast facades—Bergé is effusively grateful to his architect, Hugues Bosc. The other Merlin on his makeover team was landscape architect Michel Sémini, whose great innovation was the training of santolina, pittosporum, and viburnum into plump masses suggesting upholstered banquettes beneath linden and olive trees. Sémini was also sympathetic to his client's need for mature specimens. Says Bergé: "At my age one does not permit oneself two things: young wine and small trees."













GOOD LOOKERS

A pair of eagle-eyed design professionals find beauty everywhere, from suburban shopping centers to New York City auction houses

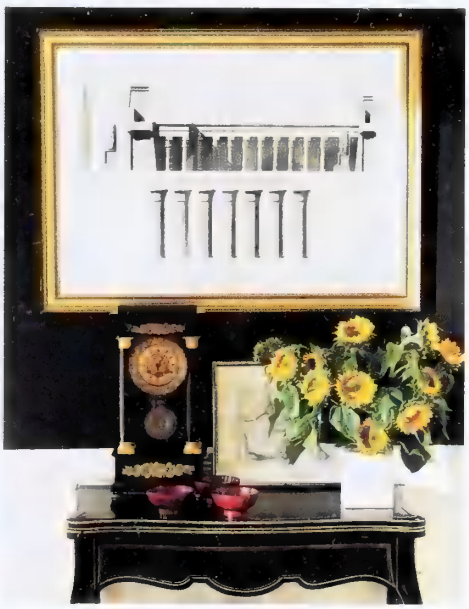
ELIZABETH H. HUNTER PHOTOGRAPHY BY OBERTO GILI PRODUCED BY SARAH KALTMAN CANTOR

Ned Marshall and Henry Norton's way of mixing fine with finds reaches its height (opposite) in their Long Island dining room: An 18th-century Scandinavian chandelier and gilded Italian chairs keep company with a dining table made from a vinyl-covered plywood top set on a rusty metal base that was probably used in a garden. "We didn't want too many fine surfaces in a weekend house," says Norton of the rust and the vinyl. Above: Norton's collection of mercury glass on the living room mantel.



Design democrats that they are, Ned Marshall and Henry Norton are every bit as proud of the Ikea rug in their sunroom as they are of a bedroom's gilded half-canopy that once belonged to Hollywood grande dame Irene Selznick. Marshall, an interior designer, and Norton, the co-owner of a curtain workroom, don't care where something comes from as long as it has strong lines, good proportions, and interesting texture. They regularly stop at suburban shopping centers en route to their weekend house on New York's Long Island, go to country auctions ("We've sat through a lot of bidding on chain saws," says Marshall), buy True Value paint at the local hardware store. And they always slow down when they pass Tag Sale Antiques near their 1870 farmhouse. When they saw four Gothic-style chairs on Tag Sale's lawn last summer, they scooped them up for $35 each. "They might have come from a gnome's house," says Norton, but Marshall is less romantic: "I bet they were kitchen chairs in the twenties, painted bright yellow." Now white, these pieces hold their own with white-and-gold Italian chairs bought at a New York City auction house.

Mixing the humble with the grand



Marshall and Norton furnished the living room with a sofa, chairs, and coffee table from their previous country house, adding a new reed table from Ikea. "Upholstered pieces sit better when the skirt is finished at the bottom with a very narrow band of trim," says Marshall. Above: Gold-framed engraving echoes the brass inlay of a Napoleon III table.

makes for provocative decorating; the contrast brings a room alive. But Ned Marshall advocates the blending for economic reasons as well. "Almost no one has unlimited funds, and if you blow the whole budget on expensive antiques the rest of the house will be empty," says Marshall, who encourages his clients to buy a couple of good pieces and fill in the gaps with less expensive ones. "I like for people to finish a house—I don't want to see it waiting till more money comes in."

Marshall and Norton finished their own in a year, down to the last details: prints hanging on the walls and exquisitely trimmed curtains in every room. (Norton is especially fond of the living room curtains—creamy gauze with inky black cord trim—because, he says, they look like line drawings.)

What makes the owners' decorating speed so amazing is that paint was peeling from the clapboards when they bought, and the kitchen had not been touched since 1940. "We wanted a fixer-upper," says Norton, "not one of those houses with marble bathrooms." Besides the usual scraping, replastering, and painting, they also installed French doors in the sunroom and Home Depot cabinets in the kitchen.

The owners decided on atmosphere first—light and airy because the house is so close to the beach—and chose a pale color scheme to achieve this effect. They painted all the floors light for the same reason. Even the chocolate living room seems bright, because of the creamy floor and white wainscoting and trim. "Dark paint must be cut with white," says Marshall. "This room is only one-third brown." The decorator offers the paint names—Benjamin Moore's Linen White and True Value's Bedford Brown, an exterior paint. You know where to find them.





Clever touches in every room, clockwise from top right: Outlining walls and doors with tape is a favorite device; as Ned Marshall says, "I like everything contained." Bed hangings might seem too grand for a farmhouse were they not made of cotton trimmed with giant rick-rack. For the kitchen, the owners bought cabinets from Home Depot, then topped them with Mexican saltillo tile. Henry Norton loves the way the acid green of the fern-print curtain fabric brightens the whites and beiges of the sunroom; chairs are covered in French ticking. Farm shed behind the house. Center: New deck off the sunroom.

FOR MORE PHOTOS, SEE BEACH HOUSE GALLERY













Missing plumes of the gilded half-canopy, once the property of a Hollywood producer's wife, were replaced with feathers from a duster. Crewelwork for windows was bought at a country auction, as was the crocheted bedspread.



BRILLIANT FINALE

In her North Carolina garden, an ardent plantswoman proves just how glorious the fall blooming season can be





By Hatsy Shields
Photography by Ken Druse

A nip in the air tends to curb our gardening enthu siasm. Chrysanthemums might produce a pre dictable splash, if we have thought to put them in but more often than not garden and gardener ar just plain spent by summer's end. Unless you're Nancy Goodwin at Montrose, the 62-acre propert in Hillsborough, North Carolina, that she and her husband, Craufurd, bought nineteen years ag for its rich soil and charming 19th-century buildings. Come September, Goodwin and her plant are poised to leap into joyful autumnal action.

Not all gardeners south of the Mason-Dixon line take advantage of the fall growing season but when temperatures drop "We come back to life," says this enthusiastic plantswoman. "I work sunup to sundown, transplanting, weeding, collecting seeds, taking cuttings, dividing. I hate to miss a day with the plants." Three years ago Goodwin gave up the mail-order nursery she ran with her collaborator, Doug Ruhren, to spend more time in her own garden, but she still sells hard-to find plants, teaches four seminars a year at Montrose, and opens it to the public regularly.

In September, with cooler evenings and gentler rays of sunlight, the color of perennials and annuals begins to intensify and lasts right into December. Shrubs and trees, especially dogwood and stewartia, take on their brightest mantles: yellows, oranges, reds. Lush end-of-the-season growth softens the garden's symmetric design with annuals spilling into paths, vines sprawling over arches succulents bubbling out of urns. Borders fill with ripening grass plumes, seedpods, pips, and fruits Baby seedlings are allowed to sneak out of their beds. The paths shrink from ten feet wide to two, the black sweet potato vine especially intent on claiming walkways for its handsome aubergine self

A close look at individual plants reveals what Goodwin and Ruhren are passionate about old-fashioned strains of *Gomphrena haageana*, with its tiny magenta globes; new annual introductions like the small orange *Zinnia linearus*; roadside wildings like woolly-leaved verbascum; tender perennials from the tropics; and fall bulbs—eleven varieties of cyclamen and carpets of *Colchicum* (autumn crocus). With an artist's eye, Ruhren arranges pots of coleus cultivars, variegated *Abutilon* and begonias and, in the sunny borders, plants startling combinations—flowering cabbage and giant red mustard, for example. These beds, laid out along the lines of the property's 19th-century kitchen garden, circle the lath house in which Goodwin propagates shade-loving plants.

While Ruhren is responsible for the sunny beds, Goodwin takes care of shady ones like the cyclamen garden in the woods, which she describes as "thrilling" in September and October. "We have thousands of cyclamen in bloom. Still in flower, *Cyclamen hederifolium* begins cooling down to set seed by late October. The ripening seed is pulled in close to the mother plant for winter protection. Soon the leaves emerge—miraculous—each plant with a different silver marking."

In his book *The Collector's Garden*, Ken Druse calls Goodwin a collector with a conscience. (She started her nursery in part so that hard-to-come-by plants wouldn't be dug up from the wild.) "Scholarly, thoughtful, a great reader," says her gardening associate Ruhren. She describes her own tendencies in the garden as "rabid." But a look at the lovely fall crescendo at Montrose suggests that she is, in fact, a master of the seasons.



Fall color at Montrose, from pale—yellow Abelmoschus (above) and rosy Cyclamen hederifolium (below)—to vibrant. Opposite, clockwise from top left: Coleus 'Bellingrath Copperglow'; hot orange Zinnia linearus and red globe amaranth (Gomphrena haageana 'Strawberry Fields') spill over into the gravel path; billows of Aster tataricus; tender perennials arranged in pots include cream-fringed Coleus 'Flirty Skirts,' a variegated Abutilon, spotted begonia, and pink-edged impatiens; seed heads of Aruncus Dimus (erect, above) Abelmoschus pods (near an 1840s hay burner inside); hybrid Colchicum 'Waterlily,' one of hundreds that exploded from a single bulb planted years ago.

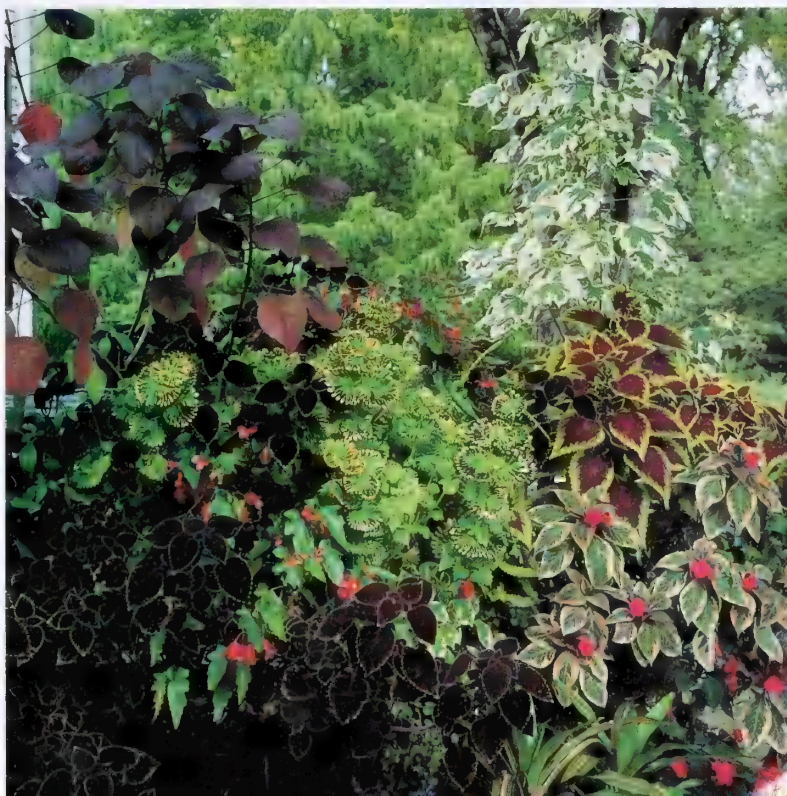














With cooler evenings and gentler rays of sunlight, color among the perennials and annuals begins to intensify

A raised bed of yellow and gold coleus growing against one of Montreal's outbuildings, an 1810 tax office, black sweet potato vine ('Ipomoea batatas 'Blackie'), in foreground, edges the path. Opposite: In the meadow garden, Miscanthus and red pots of Pennisetum fill a small alcove purple asters.

FOR MORE PHOTOS, SEE PAGE INFORMATION



SHOWHOUSE WINNERS 1996



It is clear that clean-lined simplicity won the hearts and minds of our ges at this year's competition for the ten best showhouse rooms across America. As a matter of fact, the predominance of pared-down spaces with elusive colors, subtle erns, and only a few striking objects triggered a discussion of what has happened to the traditional room. The consensus was that too many of the tried-and-true schemes have become unexcitingly predictable, with none of the originality that these ten provocative showhouse rooms share

By Christine Pittel



Kips Bay Boys & Girls Club Decorator Show House
Design by Celeste Cooper

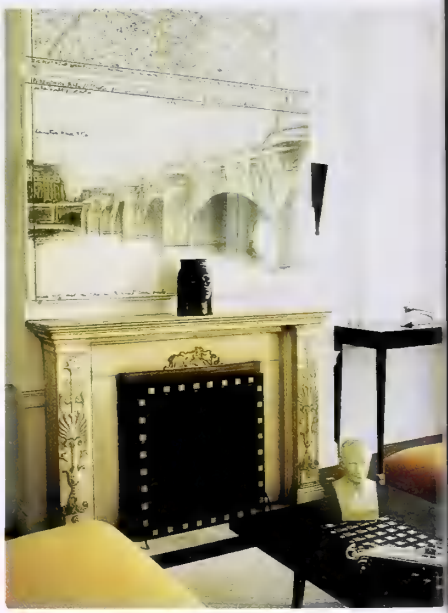


French philosopher Gaston Bachelard called the attic the dream space of a house. This attic, even though it has none of the grand features of the rest of the Park Avenue mansion, was Celeste Cooper's first choice among all the rooms. "The minute I saw it, I knew the walls, ceiling, and floor had to be white," she says. "Anything else would be camouflage, and I wanted to see the architectural bones." Creating a modern version of a Parisian artist's garret, she invited her muse right into the room with a full-scale photograph of Marcel Proust. More huge blowups by photographer Seton Smith have the effect of windows where there are none—windows to the imagination. Taking her cue from the rafters, Cooper plays with angles and shapes, setting tête-à-tête twin beds on a diagonal. ("Great idea," murmured one visitor. "It might save my marriage.") Since it has always been Cooper's fantasy to work out of her bed, like Colette, everything "a woman of a certain age" might need is within reach: books, papers, a cigarette table by Pierre Chareau, music, TV, a plate of Japanese rice crackers—but no phone. After all, this is about *reverie*. An iron candelabra wrapped in rope and a massive Brancusi-inspired candle (far left, foreground), supposedly guaranteed to burn for thirteen years, add a surreal touch to a room with remembrances of things past and the promise of an intriguing future.



American Hospital of Paris French Designer Showhouse
Design by Roger de Cabrol

"Elegance is refusal," said Diana Vreeland, and Roger de Cabrol refused to do the obvious inside this classical drawing room. "Eighteenth-century consoles and Louis XVI fauteuils would have been too easy," he says. "Instead, I wanted to design something affordable, modern, and spare to suit the way we live today." The paneled walls are painted ivory with a thin band of gold picking out some of the graceful detailing "as if you were wrapping a ribbon around the room," says Cabrol. On either side of the fireplace stands a modern version of a gilt console table, fabricated out of steel by Susan Flores and spray-painted with automobile lacquer. (Flores also made the steel sconces, firescreen, and coffee table.) The straw-colored matching sofas share the same streamlined curves and low aerodynamic proportions as the 1930s race car and locomotive models. Cabrol refused to admit many extraneous objects, and certainly not the familiar still life of ashtray, boxes, and books. The muted tones come straight off the drawing by Christo of the wrapped Pont Neuf, which echoes the room's own arches. Translucent silk at the windows lifts [illegible] the world.

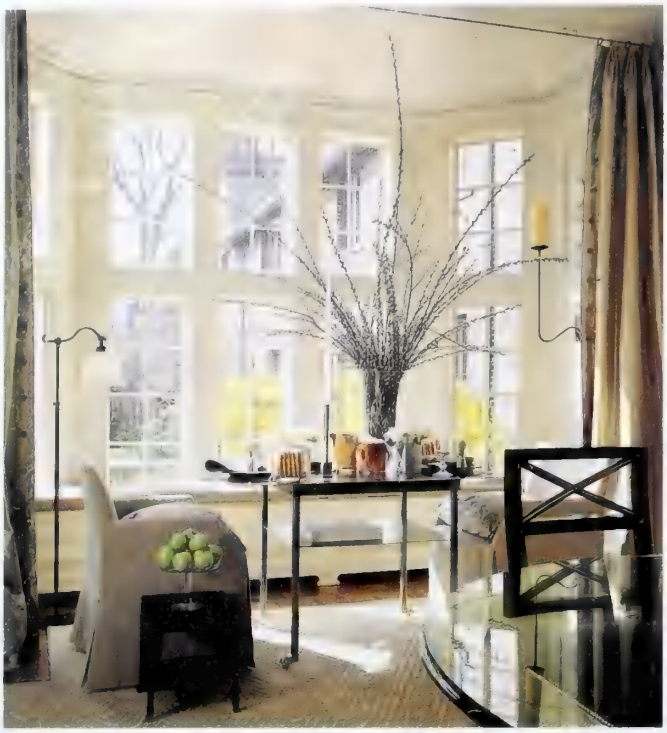


"Instead of the customary two sofas flanking the fireplace, I designed an overscaled central sofa and slipcovered it in creamy cotton for a loose, easy feeling"

ELEBRITY DESIGNHOUSE FOR THE WELLNESS COMMUNITY DESIGN BY WALDO FERNANDEZ

Los Angeles, property comes with a provenance, and this Bel Air Tudor showhouse, built in 1929, was once the home Greer Garson. Waldo Fernandez was asked to redecorate the living room in honor of Barbara and Frank Sinatra, whose ntributions to charitable causes—as founders of the Frank Sinatra Celebrity Golf Tournament and the Barbara Sinatra ildren's Center at Eisenhower Medical Center in Rancho Mirage, California—are legendary. Since the room was ffectly proportioned with no particular problems to solve, Fernandez started by shopping for a carpet and chose a Spanish vonnerie. He painted the paneling linen white, then pulled muted colors out of the carpet. A soft mint-green and beige pe covers a comfortable chaise by the fireplace. Creamy raffia adds texture to a Jacobean chair with tiny ivory finials. rnandez loves rich, dark floors with dark wood furniture. "Then of course we had to have a piano," says Fernandez, so he chored the window alcove with a concert grand, just in case Ol' Blue Eyes feels tempted to sing a few bars.





"I was brainstorming for a new material, and the concept of steel came to me. It's wonderful from a practical viewpoint—easy to use, cost-effective, durable—and it has a great sculptural quality. You can do the most bizarre contemporary design or something more understated and traditional"

Junior League of Detroit Decorators' Show House
Design by Brian Killian

Here is traditionalism, stripped down and simplified. The dining table (right) may be mahogany, but look at that muscular pedestal, and the breakfast table (above) is raw steel. "This community likes a lot of chintz, but I wanted to do something a little bit different," says Brian Killian."I love the look of a steel finish." He sandblasted years of crusted paint off the tall French doors to expose the steel. The bold scale of the steel lantern looks stronger than a chandelier, and the circle echoes the shape of the table and the steel centerpiece, planted with grass. Killian kept the walls, ceiling, and floor light to show off the dark wood furniture. The clean graphic lines of the X-back chairs, reinterpreting a French Directoire style, manage to suggest a period piece while simultaneously looking completely contemporary. Instead of the expected gold leaf, these chairs are accented with silver. Should the owners not feel like fussing with the dining table, Killian envisioned them having meals on the table in the bay window overlooking the garden. To make the alcove even more intimate, he moved the curtain forward rather than running it around the bay. Pulled shut, it creates a room within a room. Typical of Killian's tailored details, the handsome curtain consists of a simple check lining buttoned to stone-colored silk.







The Campagna Center Alexandria Decorator Show House
Design by David H. Mitchell

David Mitchell was daydreaming of sailing and summer camp when he designed this shipshape family room "with enough beige for Washington and enough color for me," he says. Iridescent persimmon curtains apparently didn't offer quite enough punch, so he painted the walls tangy yellow, with wide horizontal satin-finish stripes. Scattered over salt-white upholstery, jaunty throw pillows—patterned after nautical flags—practically snap in the breeze. Instead of the obligatory artwork, Mitchell framed metal address numerals and clustered hand-weights from a turn-of-the-century gym on the pine mantel like sculpture. The streamlined shape of a 1930s French oak chair looks perfectly yare surrounded by contemporary furniture. Mitchell says, "It was fun to do an upbeat modern room in a historic Federal house."



Rogers Memorial Library Designer's Showhouse
Design By Ned Marshall

Now we're talking fantasy, flavored with wit. Just look at that amazing chocolate-and-white-striped curtain, with a valance curved like a Spanish galleon, ending in jester's-cap points trimmed with bells. "I wanted something amusing, and not too formal," says Ned Marshall, who upped the ante by combining extravagant shape and pattern. But wait, there's a practical motive. "The room felt a bit pokey, even though it was a generous 20-by-30 feet," he says. "I needed something to raise the height of the 9½-foot ceiling, and vertical stripes lead the eye upward. It's all a trick." The intrepid play of pattern kicks off on the floor, which had been stained dark, so Marshall painted mottled white squares on a diagonal. "That way it doesn't feel as if everything is falling into a black hole. Doing anything on a diagonal expands the visual space." Walls are "Sienna yellow," applied in a color wash to give an aged feeling. "I hate the cliché of a fireplace flanked by a pair of sofas," says Marshall, so he centered this living room around a table topped with a weathered [illegible], and hung graphic contemporary art to balance the bold stripes.





DAN FRANCIS

St. Margaret's Hospital Guild Decorator's Show House
Design by Kalleen/Vriesman

This Indianapolis guest room has enough couches for group therapy, but in a space devoid of architectural detail, Chip Kalleen and Tom Vriesman had to supply the personality. Adding drama, they painted the walls tobacco and hung striking photogravures of plants by German photographer Karl Blossfeldt. Psychoanalyze the Eames leather chaise, the muslin-covered Louis XVI settee, and the iron-canopied daybed, and what they have in common are strong lines and seductive textures. The canopy is just an illusion—the iron frame proves the power of suggestion. "It's all tone on tone: ivory, taupe, brown, black," says Vriesman, "with the black framing the pictures, the maple table and the bed to add crispness."

"The strong horizontal created by the contrasting wainscoting and the lineup of pictures at the same height leads your eye around the room and carries you past the doorways"

asadena Showcase
louse of Design
esign by Richard Cannon
nd Richard Bullock

chard Cannon and Richard Bullock signed this bedroom for an imaginary udent studying architecture and created eir own grid. Stacked squares of rchment-like Chinese mulberry paper e glued directly onto the walls and a rker lokta paper from Nepal mimics ainscoting, under a belt of folded paper at takes the place of a chair rail. genuity is the only frame for the lineup architectural drawings, clipped to kta paper hung from picture wire, and column capital makes a noble table. ore paper squares cover the plywood d, and the grid continues its march ross fabrics and carpet. Even the Deco- le chairs are veneered in squares. Ve wanted a multifunctional space that ould feel like a retreat," says Cannon.



Junior League of New Orleans Decorators' Show House Design by Laurie Steichen

There's a careless beauty to threadbare rugs and mottled plaster, and Laurie Steichen piles on the patina to endow this sitting room (opposite) with a past. Worn French leather club chairs seem even softer with vintage velvet seat cushions; Steichen didn't even think of replacing the gilded ottoman's tattered silk. She added tall, watery mirrors—new, made to look antique—set within weathered moldings to give glamour and depth to the umber-glazed walls. Creamy linen drifting down from a French walnut bed crown further accentuates the room's height and makes a small space look even larger. It dreamily drapes an 18th-century French settee (retaining half its original tapestry upholstery) and creates a romantic retreat.



ASID Ansonia Condominium Showcase
Design by Kathryn Ogawa and Gilles Depardon

Simplicity plus originality in a Manhattan living room (this page) by Kathryn Ogawa and Gilles Depardon equals flexibility. Geometric tables made from planes of pure ash supported by waxed steel squares come together to form one big dining table when needed. The sofa by the window folds out into a guest bed and the undulating curtain, made from the same linen used for painter's canvas, completely pulls around it for privacy. Suspended from a ceiling track by copper wire, the spectral curtain (made by Mary Bright) seems to float horizontally in space, open at both top and bottom to let in the light while masking an unfortunate view. Natural materials in neutral shades and subtle textures create a Zen-like feeling of serenity. "It's simple, yet sophisticated," says Depardon.









QUIRKY BUT COOL

The two-room apartment of Atlanta-based photo stylist

Jill Sharp serves as a living space, design workshop and storehouse

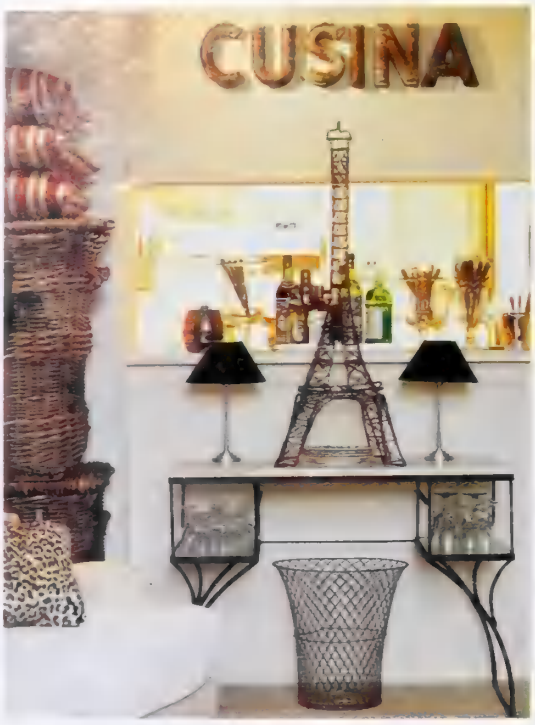
By Henry Urbach Photography by Rob Brinson







Jill Sharp's living room, a pair of luptuous 1940s chairs was slipcovered in ite denim. Opposite, clockwise from left: Chandelier painted Oriental red is ntrolled by a pulley. Miniature mannequin d cigarette packages add a surrealist uch. Ceramic julep cups by Rebecca Wood tole bamboo tray table. Desk lamp m the 1940s, which Sharp had silver-plated.





"Nothing's totally perfect here," says Sharp. "I couldn't stand that." Her place is about making do, keeping things simple, letting things happen by default

Despite its twelve-foot-tall living room and lovely garden views, the apartment Jill Sharp rents in Atlanta's Buckhead district is, by her own account, an ordinary space. Yet since she relocated from Los Angeles three years ago, Sharp has made few architectural changes; she even decided to keep the tan wall-to-wall carpeting and standard off-white paint she finds, at best, inoffensive. "I've always lived in very charming places, places where I didn't have to create the charm, as I have had to do here," she explains, "but this time I chose something totally easy with lots of amenities, like underground parking and my own laundry machines."

That, however, is where Sharp's insouciance ends. In this otherwise standard container unfolds an intense passion for collecting, displaying, and arranging all kinds of decorative objects. Some pieces followed her from L.A., but most were acquired in the course of frequent professional travel and forays among the flea markets and antiques shops of her adopted city. "When I was first starting to put the apartment together," she recalls, "I decided to create seating groups within this one very large room. Ultimately the look evolved from things I had, things I was finding, and things I was constantly working with."

A quirky but cool sensibility prevails. A starfish (Sharp has more than 50!) makes a sunburst against the window pane. Between the love seat and leather armchair found in Scotland, a kilim-wrapped ottoman doubles as a coffee table. Glass tortoiseshell bowls and leopard-print throw pillows add a motley accent. Alongside a spherical stainless-steel lighter, the (nonsmoking) Sharp displays colorful packets of fancy cigarettes. A 1940s desk lamp reminds her of the year she experimented with silver-plating just about everything.

"Nothing's totally perfect here," says Sharp. "I couldn't stand that." Things move in and out of storage, get recovered or refinished, and pass on to admiring friends or clients—only to be replaced by other finds. While combing the city for land to build her dream house, Sharp continues to work what she calls "the style thing" at home. "It'll just get more and more layered," she predicts. "There's not much separation between who I am, who I am, and how I live."



e pencil-post bed frame's
cked linen curtains are tied
The W, part of Jill Sharp's
ensive collection of signboard
ering, comes from a
olworth sign; the letters above
kitchen pass-through
posite left) remain from a sign
t once spelled "insurance."
vire Eiffel Tower sits on a
sole Sharp found in a
llywood makeup shop and
ered with a piece of white
orgia marble. Opposite right:
es of samples—vintage
tuny fabrics, quilted linens,
nespun, and ticking.

IORE DETAILS: SEE READER INFORMATION



SPECIALIST IN CHARM

Designer Randy Ridless took on a tiny featureless apartment only because it faced Manhattan's most London-like square, Gramercy Park, but he has made it a jewel that lives up to its setting

By Ellen Stern Photographed by Kari Haavisto Produced by Elizabeth Gaynor



looked like a pizza parlor—nothing was here," says igner Randy Ridless of his diminutive L-shaped flat. "But I lked in, saw the Gramercy Park view, and had to have it."

What was really nothing is now really something. In sun d snow, through green trees and gold, the light dances in ough wood blinds and unlined silk taffeta curtains, settling glazed yellow walls, baskets of books, a drift of straw and am and creamware. This narrow, luminous palette, inspired a visit to Sweden, is cool and cozy at the same time.

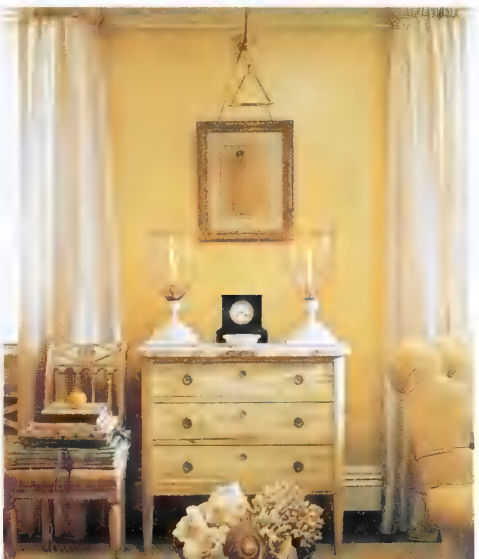
In his quest for a more refined space, Ridless has been genious. Dismayed by the living room's bare brick wall nctured by an off-center fireplace, he improved surfaces and brought in symmetry. With pilasters he begat height. Where there was architectural nudity, he added moldings and under-window cabinets. And where there was merely a left turn, he created a picturesque sleeping alcove. By upholstering its walls in a brown-striped fabric, placing an ornate little mirror here and a tiny night table there, and suggesting separation with an old folding screen he paneled in glass, he has wrought magic.

Having worked as vice-president of store design for Macy's as well as design consultant for Ralph Lauren's new shops, Ridless has certainly proven his knack for planting charm on barren ground. He is currently working his wonders as vice-president of store design at Saks Fifth Avenue.



"Wood keeps it from looking too sugary," Randy Ridless says of his glowing palette. Opposite: Ridless designed the mantelpiece and flanking bookcases, the neo-Georgian mirrors and the tufted velvet armchairs. All the furniture shows its legs for an airy look. Above: The Georgian double-sided architect's table has secret drawers. Left: A glass-paneled folding screen encloses without shutting off natural light. Right: Faux-bois chest is Swedish.

FOR MORE DETAILS, SEE READER INFORMATION



ARCHITECTS AT HOME

Inside Architecture, *a new book by our architecture editor, Susan Zevon, with photographs by Judith Watts, reveals the renaissance of a great tradition—architects designing interiors*

By Christine Pittel

1 Chicago husband-and-wife architects Stanley Tigerman and Margaret McCurry went back to basics in the design of their getaway cottage near Lake Michigan. They may quibble about whether the symmetrical two-story wood-frame structure and circular screened porch are more like an American barn and silo or an Italian basilica and baptistry, but in either case the couple is building with the bold alphabet of architectural form (count all the squares). Simplicity for this pair always comes with an agenda—they design in archetypes—but the program includes sociability. All rooms pour into a central two-story living/dining room—the great mixer in this family-values house.

2 Not bothered by the usual rules that tether architects to their T-squares, David Baker designed a free-spirited house in collaboration with architect Nancy Whitcombe. Walls angle and collide on this tight site in the San Francisco hills, but liberties do not stop at the plan. Working with local artisans, Baker assembled an eclectic assortment of nonconformist furniture that populates the house like so many free radicals at a Berkeley cocktail party. An exuberant red chair and a low-slung sofa converse in the two-story "great room" on the main floor, under a balcony decorated with a fissured forged-bronze railing.

3 Breaking the space barrier in this 770-square-foot house, Austin architect Arthur Andersson proves that small can be grand, modesty baronial. Part of a Texas compound including a larger house owned by his late partner, Charles Moore, Andersson's high-ceilinged one-bedroom is occupied to the hilt by bookcases and architectural bric-a-brac, including an 18th-century pedimented Irish doorway which opens to the bedroom. Wedged in the middle of everything, like a wandering fireplace, a dividing wall topped by a monumental Styrofoam entablature gives the living room its defining gesture: nobility on a budget of wit.

4 Known as a sculptor of houses, Charles Gwathmey starts the design of his Fifth Avenue apartment by carving out its walls and ceilings and fireplace as though space was a hollow scooped from a solid. Gwathmey cut his design teeth on the purities of early Modernism and still trusts in geometry to organize his plans: from the ceiling at the entry gallery a circle springs through the apartment, landing in the living room in front of the big payoff, a Central Park view. Here Gwathmey treats the entertainment unit as architecture in miniature—a complex of pure and impure geometric forms composed in a three-dimensional collage.





[illegible] BY SUSAN ZEVON. PHOTOGRAPHS BY JUDITH WATTS © [illegible] BY SUSAN ZEVON. PHOTOGRAPHS BY JUDITH WATTS









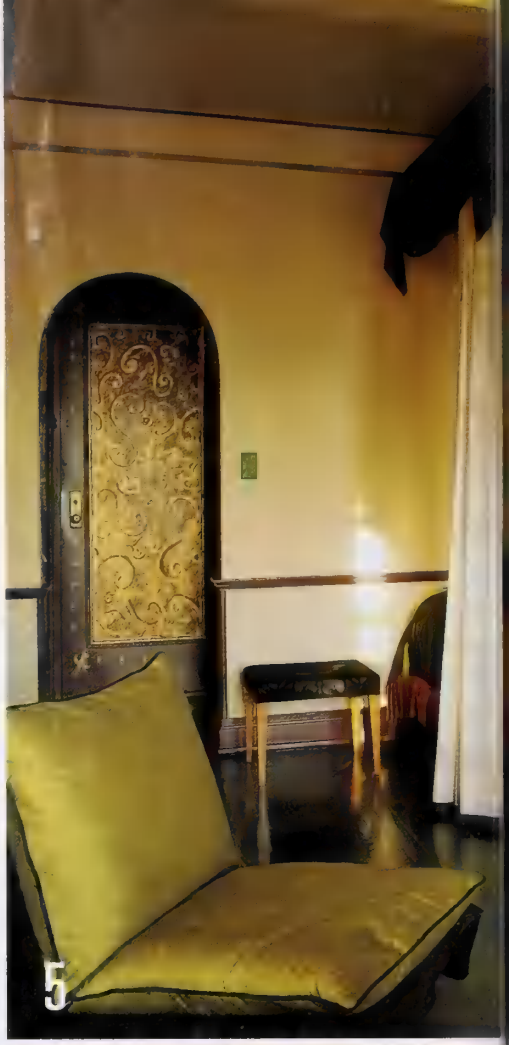
Four walls hold a remarkable array of visual experiences in the rooms architects design for themselves

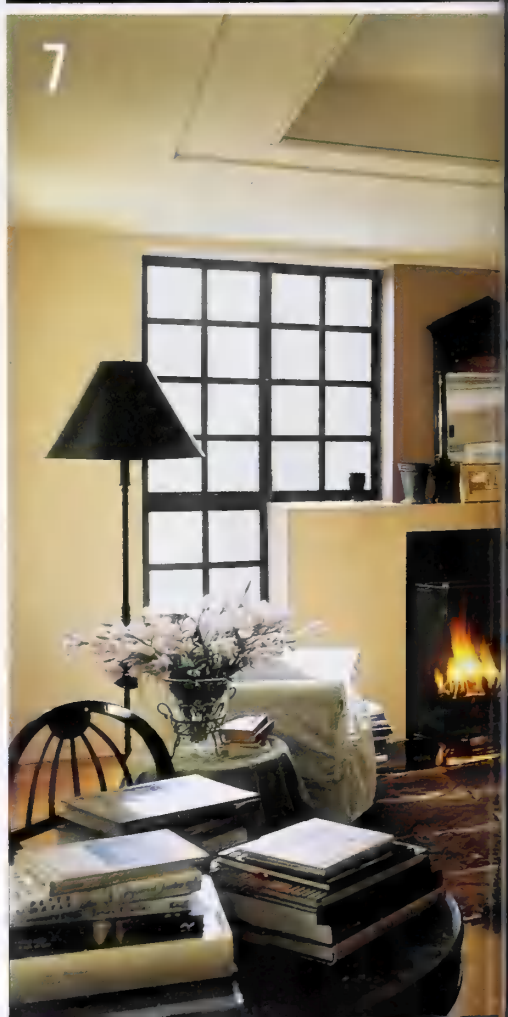
5 In New York, space is a pretzel. Franklin Salasky went through all sorts of contortions since his one-room apartment had to be all things for all seasons. He decided to accommodate each function by defining zones with furniture. Not just any furniture. Each piece is a different shape, and each shape is upholstered in a different fabric. Rather than hide the bed he decided to flaunt it, using the full volume of the room by stretching the canopy to the ceiling. Inexpensive stock molding meanders eccentrically up and down the walls. Salasky is applying a version of the counterintuitive Chinese principle that space expands when subdivided: here, space expands with decoration.

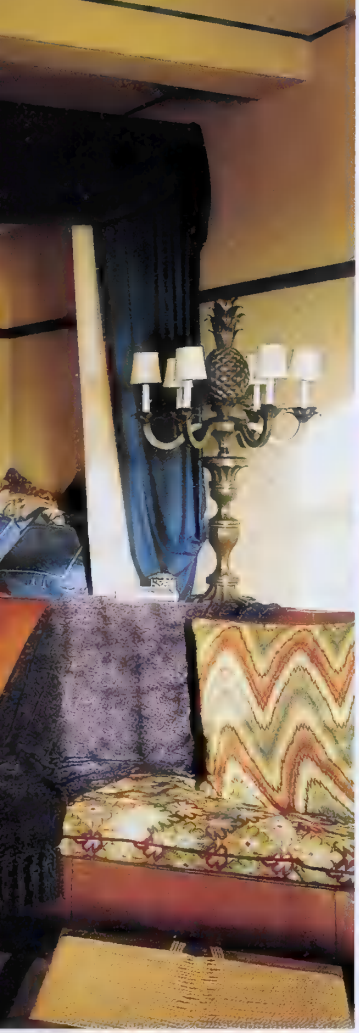
6 It is axiomatic that an architect gives himself away by his choice of chairs, and in his own Georgetown house, Hugh Newell Jacobsen—known for his deft abstractions of regional styles—reveals himself to be a Modernist at heart. For the tall, elongated library, its wall of books housed in his signature eggcrate bookcase, Jacobsen chose a Mies van der Rohe ottoman, Eero Aarnio's Cognac chair, and two leather-upholstered molded chairs by Charles Pollock. All the furniture floats off the clean white walls (no moldings, no baseboards) in a room whose purity is uncompromised by decoration.

7 His name synonymous with postmodern classicism, Michael Graves practices what he preaches at Princeton University in his own home—a converted 1920s warehouse which he has been renovating and refining since 1970. Built by Italian stonemasons working on the university's Gothic-style buildings, the vine-bedecked stucco structure now looks every inch a Tuscan villa. Inside, straitlaced lines in the master bedroom are mellowed by the seductive curves of a Biedermeier chair and the shimmer of Fortuny silk. A copy of Praxiteles' Aphrodite rests on a 19th-century American neoclassical pedestal. Graves complements his antiques collection with his own domestic designs, ranging from chairs to the famous chirping teakettle.

8 Unlike many architects, Robert Venturi and Denise Scott Brown are not bashful about interior decoration. They like furniture that looks like furniture. They are comfortable in clutter. They celebrate eclecticism. They may even stencil walls and are not above wallpaper. In the living room of their house in suburban Philadelphia, they abide by the principles Venturi proclaimed in 1966 in his revolutionary book *Complexity and Contradiction in Architecture*. Here is a "hybrid rather than pure" room that epitomizes "messy vitality" rather than "obvious unity." This is a living room meant for living. "Less is a bore."

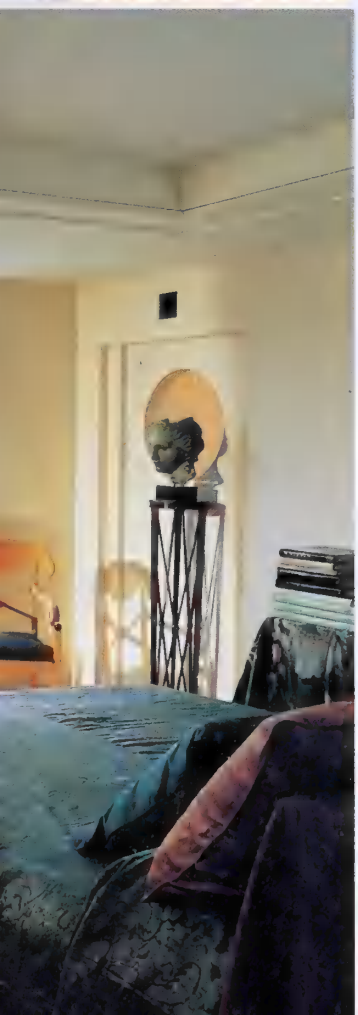








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8



WITH A CRAFTSMAN'S HAND

Stickley's original American Arts and Crafts furniture is still being produced today. Decorator Richard Lee reinvigorates such pieces with designs by kindred spirits

ey furniture designs, such as atted and wicker chairs, anchor a cross- al mix including Chinese gourds William Lipton, antique French maps Ursus. Terra-cotta sunflower andirons Marvin Alexander. Right: An organic e Nakashima coffee table is from the y 1950. Below right: A classic Stickley ase holds pottery from Gordon Foster. ese cicada-form wall vase and folding re from Naga, Ltd. Below left: opher Hyland plaid on sofa is framed Covington solid duck fabric.



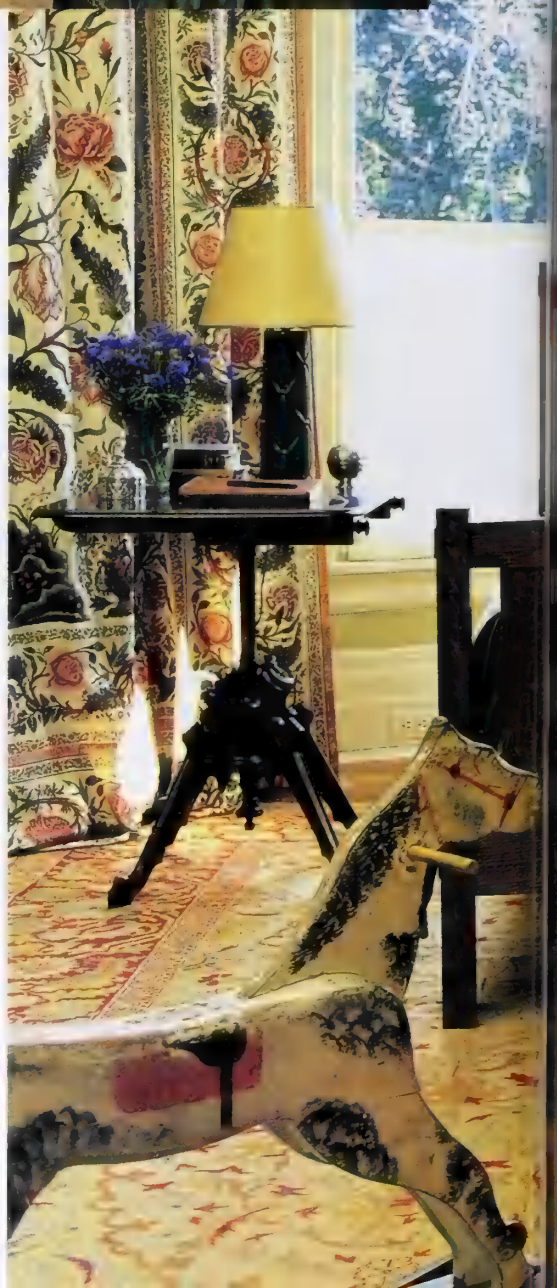












By Jill Kirchner Photography by Tom McWilliam Produced by Sarah Kaltman Cantor

There is a tendency with Arts and Crafts design to take an almost worshipful all-or-nothing, floor-to-ceiling approach; after all, that is what was prescribed by its most influential practitioners, such as William Morris and Gustav Stickley. But often the objects of the past work best in the present when juxtaposed with pieces that draw on a range of influences. This is exactly what interior designer Richard Lee has done with a collection of Stickley furniture. Many of the pieces reproduce the original turn-of-the-century designs of Gustav and his brothers, L. & J. G. Stickley, and are still being handcrafted today in upstate New York. "The furniture is beautifully made," says Lee. "The only significant difference between it and the originals is the wear of age."

Rather than slavishly interpreting the style, Lee takes inspiration from the Arts and Crafts aesthetic with its emphasis on craft and the visible evidence of the hand. He weaves in pieces as varied as a Nakashima coffee table from the 1960s, a handblocked Christopher Hyland fabric based on 1920s Bloomsbury prints, a Hector Guimard Art Nouveau light fixture, and 18th-century Chinese gourds.

"I wanted to achieve an eclectic effect," explains Lee. "The furniture is very straightforward, even strict, in its lines, so I softened it with warm colors, rich textiles, and curved forms." Lee approaches traditional fabrics in creative ways, tempering a painterly plaid on the sofa's cushions with solid duck on its front and sides for visual relief. Panels of Brunschwig fabric in a "tree of life" pattern are used more as wall hangings than curtains, cleverly concealing a radiator, and a grid of gold trim appliquéd to the bedspread is a luxurious echo of the geometric lines of the furniture. While some pieces were chosen to mirror the sizable scale of the Stickley furniture, others, such as the diminutive Gothic chairs, appear for deliberate contrast. "You can make everything perfect in a room, and it's as dead as can be," marvels Lee. "But you can add a chair that's too small, and suddenly it comes alive."

vanted the bedroom to look as if it had always been there, evolving rather than 'decorated,'" says Richard Lee. All views:
ht sifts through the slats of the Stickley bed next to which an architect's desk from Historical Materialism serves as a night
e. A large entertainment cabinet is a more recent addition to the Stickley line. On the bed, gold trim inscribes a grid on
e Schumacher velvet. Brunschwig & Fils curtain fabric. Gothic chairs, Rooms & Gardens. Turkish rug, Doris Leslie Blau.





RECIPE FOR

He does the cooking. She sets the scene. Together John

By Jane Ellis
Photography by
Elizabeth Zeschin

Bunny Williams is always on the go. A high-profile decorator who was a protégé of Sister Parish, she is in great demand for her ability to combine comfort with elegance. When she's not meeting with clients, Williams lectures on design around the country and travels all over the world—shopping in India, for instance, or leading a garden tour of England. There is little chance to be a homebody. But that's what she loves—spending time in her 1840 Federal house in northwestern Connecticut. Here she unwinds in a whirl of activity—tending the garden (she's at work on a book on garden style), picking and arranging flowers, antiquing, and entertaining friends on the spur of the moment.

For these impromptu gatherings she teams up with close friend John Rosselli. Labors are clearly divided—he's in charge of the kitchen; she sets the table. An inveterate collector, Williams has only to open the doors of her walk-in closets to find the ingredients of spectacular tablesettings. Hanging racks are draped with tablecloths; shelves are crammed with crystal, china, and porcelain. Her 19th-century pedestal dining table, which seats up to fourteen people, becomes a new design project every time friends come over. And an oval table in the newly expanded kitchen that serves as the buffet is another surface to dress up with flowers and bibelots.



UCCESS

selli and Bunny Williams entertain without snags



In Bunny Williams's country kitchen roast chicken, roasted vegetables, and grits soufflé are set out buffet-style on a handblocked Indian tablecloth.



John Rosselli never takes more than two hours to prepare dinner. "Otherwise it's a chore," says Rosselli, who learned to cook as a child in New Jersey. The youngest of fourteen, he "breezed into the kitchen at age ten." In no time he was promoted from dishwasher to short-order cook in his aunt's restaurant.

Today the training stands him in good stead. He once thought cooking could be a fallback career, but today he is an antiques dealer par excellence with three shops in New York. One of them, Treillage, specializing in garden furniture and accessories, is a partnership with Bunny Williams. In pursuit of treasures for the shop, they seldom miss an antiques fair or auction and get up at dawn in the country to be among the first in line for a promising tag sale.

Rosselli, who has houses in Savannah, Georgia, and New Jersey, spends many weekends in Connecticut with Williams. Parties revolving around "a simple meal and a good dessert" are prepared and, where possible, cooked ahead. He's obsessive about cleaning up as he goes along—"otherwise it's chaos." Every dish is cooked in a pan attractive enough to go straight to the table. He likes things that don't have to be served piping hot. Many dishes are room temperature with a bubbling sauce.

Rosselli is partial to southern food, and his grits soufflé, rich with eggs and cheese, is a favorite among friends. The evening House Beautiful visited it was served with chicken

After dinner the entertainment often continues in an attic screening room filled with comfortable chairs and sofas. Popcorn comes with the movie.

SHE SAYS...

•I like guests to serve themselves in the kitchen, then sit down in the dining room and stay put. I pass seconds and serve dessert at the table. This avoids a lot of scraping chairs and popping up and down.

•Flower arrangements should look as though you made them by picking up a fistful of flowers and plonking them in a vase. Stick to a monochromatic palette. Purples and lavenders, say, look better than a whole spectrum of color.

•A vase filled with leaves makes a good centerpiece—try viburnum, lilac, or bronze plum.

•In the fall, fruits or vegetables can replace flowers as table decoration. They look wonderful mounded in a beautiful dish.

•Give the table life by tucking favorite objects around place settings. I like miniature wheelbarrows with lead figures of gardeners, and 19th-century Chinese porcelain fruit.

•For a buffet, use a twelve-inch dinner plate. For smaller separate courses use nine-inch plates. Dessert plates are ideal for salads and appetizers.

•My china never matches; it's grouped by color or style—blue and white, or all botanicals. I try to buy twelve of the same size in one pattern.

•Many of us have formal white china with gold rims from when we were first married. Today that only looks good when you set it on something casual like an Indian bedspread.

•I prefer Indian bedspreads to fancy tablecloths. I also like to use tapestries or yards of small-scale flowered or checked gingham dress fabric.

•Mix wine and water glasses—red antique wineglasses with Crate & Barrel tumblers; Mexican colored stemware with antique cut glass.





Simplicity itself: Roasted chicken (above), its flavor enhanced with a bath of Worcestershire sauce and lots of lemon juice, is made in the morning and reheated before serving. Roasted vegetables (below) offer something for everyone—eggplant, carrots, onions, peppers, leeks, potatoes, and Brussels sprouts. In the background, John Rosselli's popular grits soufflé.

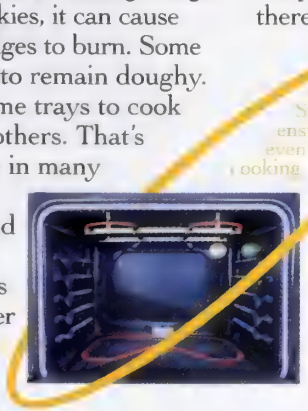
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ntroducing the *new* Whirlpool AccuBake™ Built-In Oven.

The inconsistent oven. hen you're baking things e cookies, it can cause me edges to burn. Some nters to remain doughy. nd some trays to cook fore others. That's cause in many ens, ke and oil ements e either th on both



off, creating a greater temperature variance, and therefore, uneven baking.

Not in the new Whirlpool AccuBake™ built-in oven. With the AccuBake System, bake and broil elements operate *independently*, or together, to maintain a precise temperature range. As a result, your food cooks evenly every time. What's more, the AccuBake built-in oven has the biggest cavity in the industry. But just because it's the biggest doesn't mean it looks that way. Our new built-in flush design creates a sleek, custom look.

If you'd like to know more, call 1-800-253-1301. Because when it comes to features that make cooking easier, that's something we do consistently well.

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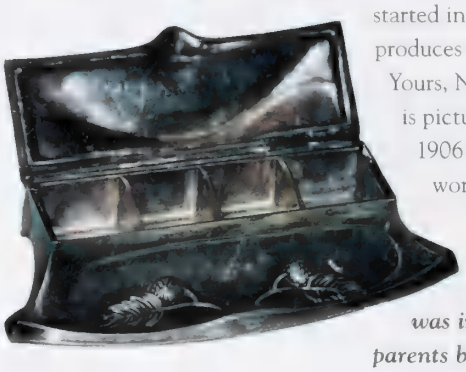
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Ralph and Terry Kovel tell you where it's from and what it's worth

1



2



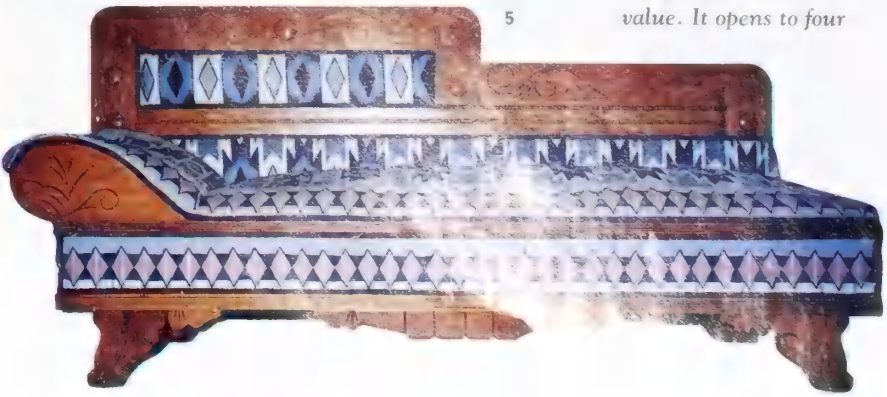
3



4



5



1. My porcelain box (6¼ inches long and 5⅛ inches wide) has a mark on the bottom with the initials "RS" in a wreath. What is its original use, age, and value?

C.S., Colleyville, TX

Your 19th-century-style piece could be called a jewel or powder box. It is similar to porcelain boxes made by Reinhold Schlegelmilch, who had factories in Germany, Prussia, and Poland between 1869 and 1956. The design on the cover is found on reproductions but was never used on originals. A box like yours shown in a 1984 catalog of reproductions was priced at $5.50.

2. I inherited this 4-by-2-by-1-inch pewter box and want to know its age, purpose, and value. It opens to four small compartments and is marked "229" and "WMFB Ox" on the bottom.

L.C., Miami, FL

A box like yours, made by Wurttembergische Metallwarenfabrik of Germany, was used to hold postage stamps. The company, which started in 1853, no longer produces these boxes. Yours, No. 229, is pictured in the 1906 catalog and is worth $85.

3. This rocking chair was in the house my parents bought in 1947. The owner said the frame was carved by hand. What can you tell me about it?

D.A., Amsterdam, NY

Rococo Revival-style rocking chairs first became fashionable in the U.S. and in England around 1850, and have remained popular ever since. Indeed, many reproductions have been made since the 1930s. It's difficult to tell from a photo how old your chair is, but because it is hand-carved it would bring at least $500 today.

4. This pitcher, bought in an antiques shop, was given to me as a retirement gift. How old is it?

A.C.A., Hernando, MS

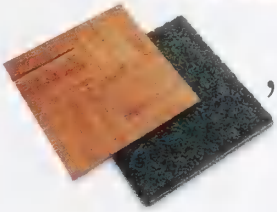
Your pitcher, with its upturned spout and pewter top, was made in the mid-1800s, probably in England. If your pitcher is less than 6 inches tall it was used for syrup; if taller it was intended for milk. The metal cover kept insects out of the liquid. Because most pitchers were white, the turquoise glaze and floral decoration of yours add to its value: $200.

5. The top of my unusual chaise is hinged and flips open to create a bed. Can you tell me about the piece?

L.R.S., Newport Beach, CA

Dual-purpose furniture was popular in the last quarter of the 19th century, when many patents were granted for sofa beds, table-chairs, even phonograph lamps. Your chaise would originally have been upholstered with dark tapestrylike fabric or with velvet. The legs were probably on metal casters so the chaise could be moved easily. Your 1890s piece is worth $600.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

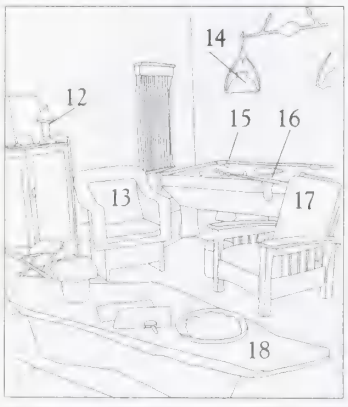
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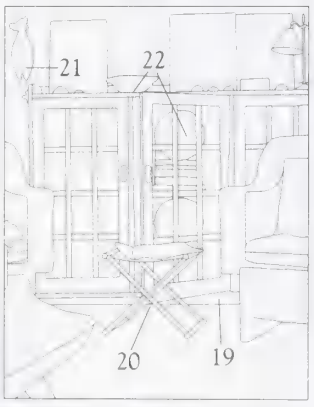
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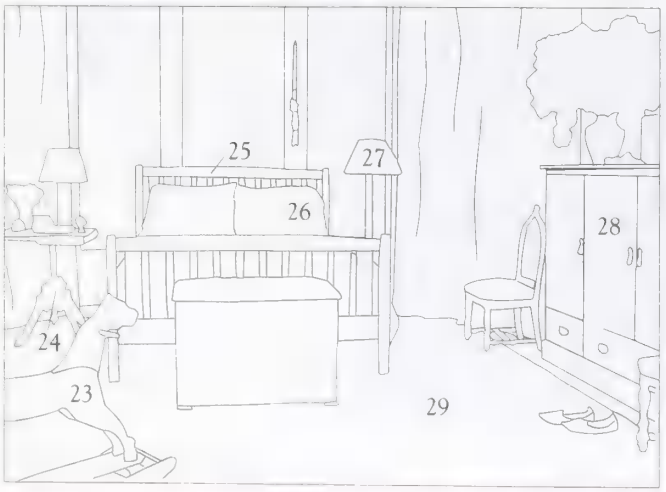
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EACH ISSUE OF HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in retail stores. The items in this month's feature are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 a.m. to 9 p.m., seven days a week (except holidays). Information about merchandise featured in this issue is obtainable to December 1, 1996. All prices are approximate suggested retail









WITH A CRAFTSMAN'S HAND

Pages 128 to 131

1. Sunflowers, Marvin Alexander—$9,300 (pr.)
2. Ikebana basket, Naga Antiques, Ltd.—$8,500
3. Woven hibachi, Naga Antiques, Ltd.—$5,500 (pr.)
4. Vase, Gordon Foster—$750
5. Wicker ottoman, L. & J.G. Stickley—$871
6. Birdcage, William Lipton, Ltd.—$2,850
7. Sofa, L. & J.G. Stickley—$2,366
8. Gourds, William Lipton, Ltd.—$850 to $1,950
9. Maps, Ursus Books and Prints—$565 to $950
10. Floor lamps, William Lipton, Ltd.—$1,650 (ea.)
11. Carpet, Doris Leslie Blau, Inc.—$40,000
12. Lamp, Historical Materialism—$300
13. Wicker chair, L. & J.G. Stickley—$1,462
14. Light fixture, Marvin Alexander, Inc.—$36,000
15. Pool balls, All Fun and Games—$65
16. Pool cues, All Fun and Games—$130
17. Wood chair, L. & J.G. Stickley—$2,250
18. Coffee table, George Nakashima—$12,500
19. Bookcase, L. & J.G. Stickley—$3,388
20. Folding stool, Naga Antiques, Ltd.—$3,800
21. Flower holder, Naga Antiques, Ltd.—$3,500
22. Bowls, Gordon Foster—$150 to $250
23. Rocking horse, Rooms & Gardens—$200
24. Side table, Historical Materialism—$900
25. Slat bed, L. & J.G. Stickley—$2,250
26. Pillowcases, West Point Stevens—$50
27. Lamp, L. & J.G. Stickley—$590
28. Entertainment center, L. & J.G. Stickley—$4,986
29. Carpet, Doris Leslie Blau—$45,000

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the October issue is available to December 1, 1996. Please allow 30 days for processing. This House Beautiful reader service is free.

MAIL TO: House Beautiful Magazine, PO Box 1705, Sandusky, OH 44871-1705

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State and Zip Code

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At Your Service

An Index of Information Offered by Our Advertisers

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. FRAMBURG & COMPANY The nd finest manufacturer of chan- in the United States. Circle #2 log set. $10.

Precision engineering, incom- design. Faucets, entry and hardware and accessories. 3 for free catalog.

VERLY FABRICS Learn how to a signature print and build your round it with Waverly's new 16- Make It Yours With Waverly" ok. Circle #4. $2.

IE FURNISHINGS

ER FURNITURE' The Archetype on has the elegance to enhance l setting or blend with fine fam- looms. Contemporary in style ndcrafted in English Sycamore , the Archetype Collection is e in dining, bedroom and occa- urniture. Circle #5. $8.

ON HILL SHOWROOMS Our prod- erings include fine furniture Henredon, Kindel, John omb and many other fine com- Additionally, we represent Hill, Robert Allen and Ramm, Crocker fabrics. Two colorful res detailing Beacon Hill's fine ngs. Circle #6. $5.

NHARDT FURNITURE COMPANY uality wood furniture for dining iving room and bedroom, and a ine of custom-built upholstered e from contemporary to classic nal designs. Circle #7 for the ods catalog. $10.

TURY FURNITURE INDUSTRIES' re illustrates traditional, con- ary, and Oriental wood collec- nd upholstered furniture. Circle a free catalog.

MING HOME offers high quality, ably priced bed and bath prod- Everything is absolutely guaran- ircle number #9. Free.

EXSTEEL "Flexsteel Guide to tered Furniture" showcases a lection of fine upholstered fur- exciting motion and leather and Flexsteel's unique quality ction. Circle #10. Free.

CKORY CHAIR COMPANY One of ding specialists in 18th and 19th style furniture for over 80 Their 168-page James River on catalog features furniture for oom in the house including the f Queen Anne, Chippendale, and white styling. Circle #11. $15.

12. KARASTAN SisalWool combines the look of Sisal with the feel of pure wool. For a color brochure circle #12. $3.

13. LA BARGE INC. A unique collection of 300 hand-crafted mirrors and tables from around the world. For an idea-filled catalog circle #13. $7.

14. THE LANE CO. is the world's largest cedar chest producer. Cedar is nature's only protection against moth damage. Circle #14 for a catalog which contains over 100 styles. $3.

15. LANE VENTURE offers a wide assortment of stylish, high-quality wicker and rattan furniture for the home. Circle #15 for color brochure $1.

16. MCGUIRE FURNITURE PORTFOLIO 100-page book features our classic collection of "The Premier Rattan Furniture Designs" and special collections including Bamboo Tables and Solid Teak. Circle #16 for catalog. $15.

17. PEARSON COMPANY features high-quality, custom-ordered upholstered furniture. Full-color brochure includes details of construction and nearest Pearson dealer. Circle #17 for brochure. $1.

18. UNIVERSAL FURNITURE's Alexander Julien Home Colours offers a vintage look for the '90s ... includes dining room, bedroom, occasional pieces and upholstery. Circle #18. $15.

KITCHEN & BATH

19. CALPHALON Those who love to cook value Calphalon cookware and bakeware for their superior conductivity, even heat distribution, and superior performance. Made in the U.S.A. and backed with a lifetime warranty. Circle #19 for free catalog.

20. KOHLER BATH & KITCHEN IDEAS A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Circle #20. $8.

21. THERMADOR When building or remodeling contact Thermador for their exclusive line of integrated cooking systems - cooktops, ranges, ovens and ventilation systems. For a 36-page full color brochure circle #21. Free.

22. WHIRLPOOL HOME APPLIANCES The Time Smart® Kitchen, a 16-page color brochure with dozens of products and design strategies meant to save time and make your kitchen run more efficiently. Circle #22. Free.

MISCELLANEOUS

23. AMERICAN INSTITUTE OF ARCHITECTS Make Yourself at Home...10 ways AIA architects design custom solutions to fit your lifestyle. We make your bottom line beautiful. Circle #23. Free.

24. BILTMORE ESTATE Visit Biltmore Estate for a day of discovery at America's largest home. Circle #24 for your free vacation planner.

25. BUICK MOTOR DIVISION For more information on the Buick Riviera and to receive your free catalog, circle #25.

26. BUILDERS SQUARE DO-IT-YOURSELF KIT "Paint & Wallpaper" video explains wall preparation, painting, staining and hanging paper and borders. Also covers stencils and faux finishes. Includes Builders Square Idea Book and money-saving coupon. Circle #26. $10.95.

27. CONTADINA REFRIGERATED PASTAS & SAUCES For free information on Contadina Refrigerated Pastas & Sauces and delicious recipe ideas please circle #27.

28. JIMMY BY GMC Designed to help you accomplish what you have to do and what you want to do, with ease and confidence. Circle #28. Free.

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33. PORK THE OTHER WHITE MEAT® What's next after chops and roasts? Try kabobs, taco cubes, fajita strips, cutlets, scaloppine or stir-fry medallions. Circle #33 for recipe book. Free.

34. RAINBOW INTERNATIONAL For expert carpet cleaning, dyeing, and repair, call a Rainbow Carpet Care and Restoration Specialist. Rainbow provides thorough, top-quality carpet care services with no hidden costs or added charges. Circle #34 for your free Carpet First Aid brochure.

35. SPIEGEL Great gift ideas to give or receive. Get our nearly 500 page Holiday catalog and a $10 certificate. Circle #35. $3

36. TALBOTS Discover the best in women's classic clothing and accessories in misses and petite sizes. Catalog also includes Talbot Intimates. Circle #36. Free.

37. WILSONART FLOORING offers an innovative new laminate flooring material which is attractive, durable and easy to clean. Available in 15 wood-grain planks and 15 stone-like tiles, complemented by a variety of color coordinated trim items. For free catalog circle #37.

38. WITEX USA INC. See how beautiful your floors can be with high-performance laminate flooring from Witex. For a brochure containing 50 stylish options circle #38. Free.

39. WOOD-MODE CUSTOM CABINETRY Beautiful 16-page brochure answers questions about custom cabinetry and illustrates many of the door styles, finishes and special-purpose features in the Wood-Mode line. Circle #39. Free.

WINDOWS

40. ANDERSEN® WINDOW & PATIO DOORS Choosing windows is one of the most important decisions you'll make. This 20-page, full-color brochure contains inspiring ideas and photographs, facts about energy efficiency and weathertightness, and a checklist to help you compare windows and patio doors. Circle #40 for a free brochure.

41. HURD MILLWORK COMPANY FineTuning™ a home with windows is becoming an increasingly popular way to have big, beautiful windows, energy efficiency and year-round comfort. To receive a free brochure circle #41.

42. MARVIN WINDOWS AND DOORS demonstrates how made-to-order wood windows and doors can enhance your home. "Made to Order" helps you determine your needs for design, energy efficiency and maintenance, then lets you choose the products to match. For free catalog circle #42.

43. PELLA WINDOWS AND DOORS "Making Great Window Decisions," a 24-page, color guide for those who plan to build or remodel a home. Learn how to compare and evaluate a window's beauty, energy efficiency, options, durability, service and installation. Circle #43. Free.

44. STAINED GLASS OVERLAY, INC. Color brochure shows the beauty, versatility and design possibilities of this 21st Century decorative glass product. Unlimited design possibilities using the fashion colors and textures of the 90's. Circle #44. Free.

45. VELUX ROOF WINDOWS AND SKYLIGHTS Full-color brochure features helpful information and design ideas for creating beautiful light-filled living spaces. For a free brochure on how to brighten every room in your home with natural light. Circle #45.

46. WEATHER SHIELD MFG., INC. Window and Door Ideas – A broad selection of styles and shapes for new home construction or remodeling projects. Choice of woods, historically accurate True Divided Lite and energy efficient glazings. Circle #46 for free literature.

se circle the corresponding number(s) on the attached card and mail with payment if required. If card is missing, se send request to: House Beautiful, P.O. Box 1705, Sandusky, OH 44870 Offers valid through November 30, 1996.

house beautiful highlights

CALENDAR OF EVENTS

SEPTEMBER

DALLAS DESIGN DISTRICT

September 28
Dallas, TX

Exclusive home furnishing showrooms will open their doors to the public and will host various demonstrations and seminars from 10 am-4 pm. *House Beautiful*'s Executive Editor, Carolyn Sollis, will conduct a seminar on the latest decorating and design trends at 11 am. For ticket sales and more information, call 214-698-1350.

THE MALL AT SHORT HILLS

September-October
Short Hills, NJ

Win a $2,000 shopping spree accompanied by a Hearst Magazine editor at The Mall At Short Hills! Entries must be filled out at the shopping center and submitted by September 30th. During the months of September and October, all customers who spend $250 or more will receive a special gift from Hearst Magazines. For more information, call 201-376-7350.

OCTOBER

"A LASTING VISION: THE LEGACY OF FRANK LLOYD WRIGHT"

October 7-11
Meadow Brook Hall, Oakland University
Rochester, MI

Chrysler and *House Beautiful* invite you to visit this travelling exhibition celebrating the work of one of America's most revered architects. The exhibit will feature a photographic survey of Wright's work, as well as decorative items, furnishings and fabrics. For exhibition tour information, please call 810-370-3140.

CRABTREE & EVELYN

October

Crabtree & Evelyn introduces *Passion Flower*, a sheer fragrance that captures the essence of an exotic garden. *Passion Flower*'s fresh scent is made up of a unique blend of light green grasses, bright citrus and luscious night blooming flowers. Stop by the Crabtree & Evelyn store nearest you to experience *Passion Flower* and take home a sample of the new fragrance. While supplies last.

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "The Terrain of Taste," page 86.

32 STYLE BEAT *Page 32:* **1. Envelope table,** Mario Buatta Collection, #6319, 28" h., 22½" w., 22½" d., $3,200—John Widdicomb Co. (M), 601 Fifth St. NW, Grand Rapids, MI 49504; 800-847-9433. **2. Sideboard,** #15-310-1, mahogany, 49" h., 60" w., 20" d., $6,347—Milling Road, A Division of Baker Furniture (M), 329 N. Hamilton, High Point, NC 27260; 910-885-1800. **3. Door cabinet,** from the Mario Buatta Collection, #6344, 60" h., 35" w., 15" d., $8,700—John Widdicomb Co., see above; 800-847-9433. **4. Natchez chair,** #XL9407, Gothic finish, fabric #LE-494-999, 33" h. 24" w., 27" d., $2,300—Henredon (M), PO Box 110, 641 W. Ward Ave., High Point, NC 27261; 800-444-3682. **5. Armoire,** #385-601, mahogany, 82" h., 54½" w., 29¼" d., finish #403, $7,820—Councill Co. (M), N. Main St., PO Box 398, Denton, NC 27239; 704-869-2155. **6. Tuxedo-arm sofa,** #818-86, fabric #72-148, 32½" h., 18" seat h., 86" w., 41" d., $6,927—Baker Furniture (M), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321. **7. Leather chair,** #L-1080, Bull Run Peanut leather, 32" h., 36" w., 39" d., $2,072—Lee Industries (M), PO Box 26, Newton, NC 28658; 704-464-8318. **8. Center table,** #368, cherry wood, 30" h., 36" w., 36" d., $1,609—Harden Furniture (M), Mill Pond Way, McConnellsville, NY 13401-1844; 315-245-1000. *Page 34:* **1. Armchair,** #L9329A, fabric #LE-505-772W, welt #LE-505-1, 37" h., 24½" w., 27" d., $1,700—Henredon, see above; 800-444-3682. **2. White sofa,** #A7177, fabric #7009-020-R, 42½" h., 104" w., 38½" d., $6,675—Bernhardt Furniture (M), PO Box 740, Lenoir, NC 28645-0740; 800-345-9875. **3. Paisley chair,** #793-634, mahogany, 40" h., 24" w., 24½" d., $459—Universal Furniture Industries (M); 800-776-7986. **4. Sabrina sofa,** 33" h., 86" w., 36" d., $3,228—Mitchell Gold (M), PO Box 819, Taylorsville, NC 28681; 800-789-5401. **5. Tuxedo leather chair,** #931-03, fabric #RL-155-83Y, 32" h., 40" w., 35" d., $5,000; **ottoman,** #931-04, fabric #RL-155-83Y, both Antique Mahogany finish, 15" h., 26" w., 26" d., $2,000, both from the Ralph Lauren Home Collection—Henredon, see above; 800-467-3399. **6. Side table,** #2574, 34" h., 49½" w., 23½" d., $2,253—Baker Furniture, see above. **7. Modular sofa,** Victor Victoria armless chairs, 36" h., 24.5" w., 34" d., $923; **corner units,** 36" h., 32" w., 34" d., $1,188—Directional (M), PO Box 2005, High Point, NC 27261; 910-841-3209. *Page 37:* **1. Mirror,** #1108, 35" h., 24" w., $1,625—Carvers' Guild (M), PO Box 198, Cannery Row, W. Groton, MA 01472; 800-GILDING. **2. Settee,** #2879-1, 37" h., 62" l., 38" d., 31" arm h., 19" seat h., from $1,499—Pearson (M), Division of Lane Co., PO Box 2838, 1420 Progress St., High Point, NC 27261; 910-882-8135. **3. Metal armchair,** #15-479-1, 38" h., 22" w., 21" d., 26" arm h., 22"seat h., $1,723—Milling Road, see above. **4. Credenza,** from the Town and Country Collection, #422-402, finish #422, 37" h., 66" w., 20" d., $4,298—Century Furniture (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **5. Ceylon dining chair,** #7072-15, leather weave on rattan frame, 36" h., 19" w., 23" d., $550—Palecek (M), PO Box 225, Richmond, CA 94808-0225; 800-274-7730. **6. Bordeaux chair,** #0290 033, stucco finish, $1,235—Thomasville (M); for stores: 800-225-0265. **7. Tray table,** #042-402, 20" h., 36" w., 28" d., $1,605—Drexel Heritage (M), 101 N. Main St., Drexel, NC 28619; 800-916-1986. **8. Stenciled chest,** #042-607, weathered white finish, 34" h., 39" w., 18½" d., $1,335—Drexel Heritage, see above. **9. Inlaid Chest,** #13-011-01, 41" h., 20" d., 44½" w., $3,048—Milling Road, see above; 910-885-1800. **10. Painted chair,** #2114-71D, 37" h., 19" w., 20" d., $825—Tradition France (M); 800-524-5200. **11. Round ottoman,** #188, 17" h., 42" w., 42" d., from $799—Pearson, see above; 910-882-8135.

46 THE TIMELESS TOUCH *Designer:* **Kerry Joyce,** Kerry Joyce Associates, 115 N. La Brea Ave., Los Angeles, CA 90068; 213-938-4442.**Sutton Place mantel,** by Kerry Joyce—Renaissance Designs (M), 28059 Lakes Edge Rd., Lake Arrowhead, CA 92352; 800-456-7123. All furniture designed by Kerry Joyce—James Jennings Furniture (R,T), 8471 Melrose Place, Los Angeles, CA 90069; 213-655-7823.

86 THE TERRAIN OF TASTE *Pages 86 to 93: Architect:* [illegible] Boston, 38 Boulevard Victor Hugo, Saint-Rémy-de-Provence, 13210, 011-33-16-90-92-10-81. *Landscape Designer:* Sémini, Les Auvents, Rue Saint Frusquin, Goult, [illegible] 011-33-16-90-72-27-52.

94 GOOD LOOKERS *Pages 94 to 101: Designer:* **Ned Marshall, Inc.,** 213 E. 73 St., Ste. 1D, New York 10021; 212-879-3672. All antiques—Ned Marshall, Inc. *Dining room:* **Painted floors,** custom—Ned Marshall, Inc., see above. **Patchwork curtains,** fabric and workroom here and throughout—Van Gregory & Norton (M,T), 1326 Madison Ave., New York 10128; 212-987-1170. **Chandelier**—David George Antiques (R),165 E. 87 St., New York 10028; 212-860-3034. **Pineapple**—Cartier (R), 653 Fifth Ave., New York 10022; 212-753-0111. *Sitting room:* **Slipcover fabric,** black and white #30024, color: 12—Duralee (T), 979 Third Ave., New York 10022; 212-752-4040. *Sitting room:* **Curtain fabric,** Rapunzel #DF100-0—Carleton V (T), 979 Third Ave., New York 10022; 212-355-4525. **Pillow fabric,** Fairfield pique, soft white #92990; **Trim,** York striped tape #892100—Schumacher (T) 939 Third Ave., New York 10022; 800-332-3384. **Cocktail table**—David George Antiques, see above. *Sunroom:* **Curtain fabric,** Ferns, #GP703L0002—Old World Weavers (T), 979 Third Ave., New York 10022; 212-355-7186. **Hardware and finials,** by Van Gregory & Norton—Carleton V, see above; Ainsworth Noah (R), 351 Peach Hills Ave., Atlanta, GA 30305; 404-231-8787. **Chair; urn**—Lou Marotta, Inc. (R), 15 E. Shore, New Preston, CT 06777; 203-868-1004. **Chair fabric, mattress ticking**—Le Bon Marche (R), 38 rue de Sèvres, 75007, Paris, France; 011-33-1-44-39-80-00. **Giacometti lamp**—Sirmos (T), 979 Third Ave., New York 10022; 212-371-0910. *Cottage bedroom:* **Wall fabric,** Millbrook #PS100-0—Carleton V, see above. *Dressing room:* **Bedhanging; coverlet; pillows,** Wallace ticking #P108-2, striped ticking; Linen gauze, Rapunzel #DF100-0—Carleton V, see above. **Canopy corona**—Van Gregory & Norton, see above. **Rug**—Ned Marshall, Inc. see above. **Chair**—Van Gregory & Norton, see above. **Chair fabric,** Fairfield pique #92990, soft white—Schumacher, see above. *Master bedroom:* **Bedhanging,** Athena toile #166840, yellow; Belvedere stripe, #57644, brown—Schumacher, see above. Linen gauze, Rapunzel #DF100-0—Carleton V, see above. **Chair,** Louis XVI style—Louis J. Solomon, Inc. (R), 380 Second Ave., New York 10010; 212-254-4900. **Wallcovering,** Fine Madagascar cloth #HYC-391-AA-95—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-688-5538. **Curtain fabric,** custom—Ned Marshall, Inc., see above. **Lamp**—Van Gregory & Norton, see above.

102 BRILLIANT FINALE *Pages 102 to 107:* For more information on gardening and garden design seminars—Nancy Goodwin, Montrose, PO Box 957, Hillsborough, NC 27278.

108 SHOWHOUSE WINNERS 1996 *Pages 108 and 109:* **Kips Bay Boys & Girls Club Decorator Show House.** *Designer:* **Celeste Cooper** for Repertoire, 560 Harrison Ave., Boston, MA 02118; 617-426-3865; 212-826-5667. **Photographic panels,** by Seton Smith, 1993—Barbara Krakow Gallery (R), 10 Newbury St., Boston MA 02116; 617-262-4490. **Carpet; Liaigre chair; table lamp; suspended lantern**—Holly Hunt New York (T), 979 Third Ave., New York 10022; 212-755-6555. **Wing chair**—Troy (R), 138 Greene St., New York 10012; 212-941-4777. **Gavino Falchi beds; Heritage & Webb table; Subey Bala table; D'Astueguevielle bench and urn; Antonio Citterio carts; Paul Mathias mirror; Prisca table lamps; Jean Nouvel console; Bonetti & Garouste tabouret; Anne-Severine Liotard wax pieces; Pierre Chareau sconces and light fixture**—Repertoire, see above. **Bed linens,** Nina Ramsey; **linen boxes and throws,** Agnes Comar; **boxes,** Agousti; **ceramics,** by Jonathan Adler; **porcelain dish,** Bernardaud; **dishes,** by Fornasetti; **bath fittings,** by Philippe Starck—Repertoire Boutique (R), 318 Boylston St., Boston, MA 02116; 617-426-0060.

Page 110: **American Hospital of Paris French Designer Showhouse.** *Designer:* **Roger de Cabrol,** Roger de Cabrol Interior Design, 121 E. 24 St., 3 fl., New York 10010; 212-353-2827. **Pedestals; Roman busts; sculpture**—Malmaison Antiques (R,T), 253 E. 74 St., New York 10021; 212-288-7569. **Painting**—Atelier Christo (R), 48 Howard St., New York 10013; fax: 212-966-2891. **Consoles; coffee table; fire-screen; sconces**—Originals by Susan Marya Flores (R,T), 215 W. Hill Rd., Plainfield, MA 01070; 413-634-2249. **Fan chairs; round table,** vector table—Dennis Miller & Associates (T), 306 E. 61 St., New York 10021; 212-355-4550. **Sofas; curtains,** custom—Trade France USA (T), 247 E. 50 St., New York 10022; 212-758-8330. **Rug,** Cogolain—Beauvais Carpets (R,T), 201 E. 57 St., New York 10022; 212-688-2265.

Page 111: **Celebrity DesignHouse for the Wellness Community.** *Designer:* **Waldo Fernandez,** Waldo's Designs, 620 N. Almont Dr., Los Angeles, CA 90069; 310-278-1803. **Florals**—David Jones Custom Florist (R,T), 450 N. Robertson Blvd., W. Hollywood, CA 90048; 310-659-6347. **Floral containers**—J.F. Chen Antiques (T), 8414 Melrose Ave., Los Angeles, CA 90069; 213-655-6310. **Carpet**—Mansour (R,T), 8600 Melrose Ave., W. Hollywood, CA 90069; 310-652-9999. **Frames; ice tongs; pail; shaker**—Pavillon Christofle (R), 9515 Brighton Way, Beverly Hills, CA 90210; 310-858-8058.

Page 112: **Junior League of Detroit Decorators' Show** >



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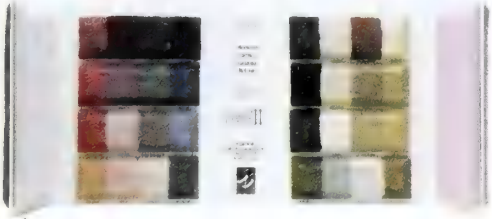
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House. *Designer:* **Brian Killian,** Brian Killian & Co., 211 N. Woodward Ave., Birmingham, MI 48009; 810-645-9801. **Chandelier,** Sonoma Pendant; **lamp,** Town & Country floor lamp by Phoenix Day—Nancy Corzine (T), 305 E. 63 St. New York 10021; 212-758-4240. **Dining chairs,** Russel X-back chair by Kerry Joyce—James Jennings Furniture (T), 8471 Melrose Ave., W. Hollywood, CA 90069; 213-655-7823. **Dining chair fabric,** Salins Horsehair Texture in black—Brunschwig & Fils (T), 75 Virginia Rd., PO Box 905, N. White Plains, NY 10603; 914-684-5800. **Dining table; breakfast table; tray**—by Brian Killian, see above. **Rug,** Natura Natural—Stark Carpet (T), 979 Third Ave., New York 10022; 212-752-9000. **Sconces; wall bracket**—Boyd Lighting (T), 944 Folsom St., San Francisco, CA 94107; 415-778-4300. *Drapery fabrics:* **Dubarry taffeta** in taupe—Christopher Norman Inc. (T), 41 W. 25 St., New York 10010; 212-647-0303. **Highland Plaid** in sand—Henry Calvin Fabrics (T), 2046 Lars Way, Medford, OR 97501; 541-732-1996. **Skirted chairs,** Villa Chair—John Saladino Furniture (T), 305 E. 63 St., New York, 10021; 212-752-2440. **Fabric for skirted chairs and window seat,** Pandora Greggio—Rogers & Goffigon (T), 323 Railroad Ave., Greenwich, CT 06830; 203-861-6696. **Telephone table,** #7084D—Baker, Knapp &Tubbs (T), 1700 Stutz Dr. #60, Troy, MI 48084; 810-649-6730.

Page 113: **The Campagna Center Alexandria Decorator Show House.** *Designer:* **David H. Mitchell Interior Design,** 1734 Connecticut Ave. NW, Washington, DC 20009; 202-797-0780. **Painting**—Mascos Painting (R), Falls Church, VA; 703-237-1954. **Draperies**—Carol Studios (R), 2724 Dorr Ave., #102, Fairfax, VA 22031; 703-204-2050. **Drapery fabric,** Palazzo #4910-25, in kumquat; **club chairs,** Noble chair #4641; **fabric on club chairs and sofa,** linen #8609-10; **sofa,** Gramercy sofa #1403—Donghia (T), 485 Broadway, New York 10013; 212-925-2777. **Side table,** #386-30 custom finish—Lane Furniture (M,T), E. Franklin Ave., POB 151, Altavista, VA 24517; 804-369-5641. **Sofa pillows,** Palazzo #4910-25 kumquat, #4910-22 copen, #4910-23 ocher—Donghia, see above. **Pillows**—Carol Studios, see above. **Star tables**—City Antiques (R), 8444 Melrose Ave., Los Angeles, CA 90069; 213-658-6354. **Rug**—Woodard & Greenstein (R,T), 506 E. 74 St., New York 10021; 212-988-2906. **Indian clubs; mirror; sailboat; side chair; coffee table; tray; framed numbers**—David H. Mitchell Interior Design, see above.

Pages 114: **Rogers Memorial Library Designer's Showhouse.** *Designer:* **Ned Marshall, Inc.,** 215 E. 73 St., Ste. 1D, New York 10021; 212-879-3672. *Living room:* **All curtains and pillows,** custom—Van Gregory & Norton (M,T), 1326 Madison Ave., New York 10128; 212-987-1170. **Curtain fabric,** Belvedere stripe in brown,#57644; **Curtain lining,** Darien taffeta in gold, #93317; **pillow fabric,** Athena toile in yellow #166840—Schumacher (T), 939 Third Ave., New York 10022; 800-332-3384. **Watergilt table lamp,** #1223; **hardware and finials** by Van Gregory & Norton—Carleton V (T), 979 Third Ave., New York 10022; 212-355-4525; Ainsworth-Noah (T), 351 Peach Tree Hills Ave., Atlanta, GA 30305; 404-231-8787. **Lampshade**—Oriental Lamp Shade Co. (R), 816 Lexington Ave., New York 10021; 212-832-8190. **Odom chair, Harlow sofa**—Jonas Upholstery (M), 44 W. 18 St., New York 10011; 212-685-5610. **Fabric for Odom chair,** Middleton linen in ivory, #93181; **trim,** York striped tape in black and gold #82107; **Harlow sofa fabric,** William and Mary diamond in natural #56260; **Bullion fringe,** Sussex 8" Grand Bullion in ivory #892580—Schumacher, see above. **Painted fauteuil**—Louis J. Solomon (T), 200 Lexington Ave., Space 1105, New York 10016; 212-254-4900. **Fabric,** Athena Toile in yellow #166840; **chair back,** Canterbury check in black and gold, #92506—Schumacher, see above. **Fauteuil,** Villa D'Este; **side table**—Louis J. Solomon, see above. **Fabric,** Horsehair damask in black #931133—Schumacher, see above. **Crayfish; crab; picnic case**—William Lipton Ltd. (R), 27 E. 61 St., New York 10021; 212-751-8131. **Artwork**—Matthew Marks Gallery (R), 1018 Madison Ave., New York 10021; 212-861-9455. **Center table**—Langham Leff Gallery (R), 19 E. 71 St., New York 10021; 212-288-4030. **Urn**—Ned Marshall, Inc., see above. **Cocktail table; lamps**—Christopher Norman Inc. (T), 979 Third Ave., New York 10022; 212-647-0303. **Urn**—Amy Perlin Antiques (R), 1020 Lexington Ave., New York 10022; 212-744-4923. **Schiaparelli sofa**—Jonas Upholstery, see above. **Sofa fabric,** Darien taffeta in gold #93317; **trim,** York, #892100; **pillow fabric,** Fairfield pique in soft white #92990; **trim,** York striped tape #892100—Schumacher, see above. **Paley split-back chair**—Jonas Upholstery, see above. **Fabric,** Athena Toile in yellow #166840; **linen brush fringe; ottoman fabric,** Belvedere stripe in brown #57644—Schumacher, see above. **Ottoman, bergère**—Louis J. Solomon, see above. **Fabric,** Athena Toile in yellow #166840—Schumacher, see above. **Haystack vase; red pot; stool**—William Lipton Ltd., see above.

Page 115: **St. Margaret's Hospital Guild Decorator's Show House.** *Designers:* **Chip Kalleen and Tom Vriesman,** Kalleen/Vriesman, 5649 Rosslyn Ave., Indianapolis, IN 46220; 317-254-0136. **Canopy daybed frame; tea table**—designed by Kalleen/Vriesman, see above. **Bed fabrication**—R. Ferguson metalsmith, 10870 East, 200 North, Sheridan, IN 46069; 317-769-4714. **Tea table fabrication**—Antreasian Design, 4810 I-23, Indianapolis, IN 46218; 317-546-3234. **Eames chaise wire-based table**—Herman Miller for the Home; 800-646-4400. **Floor lamp,** Tolomeo by Artemide—Luminatae (R), 8515 Keystone Crossing, Indianapolis, IN 46240; 317-251-1100. **Photogravures,**Karl Blossfeldt—Lee Marks Fine Art (R,T), 2208 E. 350 N, Shelbyville, IN 46176; 317-398-9212. **Bed coverings; pillows; throw**—Martin Kobus Home—Park side Linen (R,T), 130 W. 64 St., Indianapolis, IN 46260; 317-251-9036. **Sundial**—H. Kogan Antiques and Lighting (R,T) 195 S. Main, Zionsville, IN 46077; 317-873-4208. **Gears**—Tim & Billy's Salvage Store (R), 970 Fort Wayne Ave., Indianapolis, IN 46202; 317-632-7161.

Page 115: **Pasadena Showcase House of Design.** *Designers:* **Richard A. Cannon and Richard P. Bullock,** 9903 Santa Monica Blvd., #605, Beverly Hills, CA 90212; 213-221-9280. **Wallcoverings**—Cannon/Bullock—Randolph & Hein (T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-1222. **Carpeting**—Masland Mills—Carousel Custom Floors (R,T) 676 E. Green St., Pasadena, CA 91101; 818-795-8085. **Bedding**—Canfield Custom (T), 1815 E. Wilshire 903, Santa Ana, CA 92705; 714-953-9903. **Lighting fixtures**—Modern Lighting (R,T), 9032 E. Las Tunas Dr., Temple City, CA 91780; 818-286-3262. **Club chairs; Deco drum table**—The Pace Collection (R,T), 8815 Beverly Blvd., Los Angeles, CA 90048; 310-273-5901. **Bronze drum table**—Sigrid Insull Asian Art & Antiques (R,T), 8409 Melrose Place, Los Angeles, CA 90069; 213-651-1317. **Spoon racks**—BPA Collectables (R,T) 1315 W. Pico Blvd., Los Angeles, CA 90015; 213-749-7145. **Cast Corinthian consoles**—Cannon/Bullock, see above.

Page 116: **ASID Ansonia Condominium Showhouse.** *Designers:* **Kathryn Ogawa and Gilles Depardon,** Ogawa/Depardon 137 Varick St., 4 fl., New York, 10013; 212-627-7390. **Chair St James; ottoman; mirror**—Donghia (T), 979 Third Ave. New York 10022; 212-935-3713. **Dining chairs**—Christ Lehrecke Furniture (R,T), 50 Douglas St., Brooklyn, NY 11231; 718-783-9150. **Custom window treatment**—Mary Bright Originals; 212-677-1970. **Curtain hook metal work**—Kathryn Biddinger (T), Aileron Design, 264 Lexington Ave., New York 10016; 212-447-6441. **Maple bench**—Santora Melone, 85 Willow St., New Haven, CT 06511; 203-865-2338. **Stools**—Alvar Aalto, Scandinavian Designs (R), 127 E. 59 St., New York 10022; 212-755-6078. **Sleeper/sofa,** Via Veneto—Frederick Williams (R,T), 200 Lexington Ave., New York 10016; 212-686-6390. **Custom carpet**—Clodan Carpets (R,T), 588 Broadway, New York 10012; 212-966-9440. **Paintings**—Susan Fisher (R); 212-255-3965. **Wall covering**—Pallas Textiles (T), 150 E. 58 St., New York 10155 212-371-9596. **Picture frames**—Calvin Klein Home (R), 654 Madison Ave., New York 10021; 212-292-9000 or 800-294-7978. **Pillows; accessories**—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **Custom wood table tops**—Philip Silver Woodwork Stet (T), 215 Plymouth St., Brooklyn, NY 11201; 718-802-9352. **Custom metal work**—Guardet Security (M), 34-01 College Point Blvd., Flushing, NY 11354; 718-886-7860. **Painting/wall finish installation**—LJM Construction, 246 W. Broadway, New York 10013; 212-966-4611.

Page 117: **Junior League of New Orleans Decorators' Show House.** *Designer:* **Laurie Steichen,** Steichen Interior Design, 1031 N. Hagan St., New Orleans, LA 70119; 504-484-6288. **Stool; Venetian chandelier**—Keil's Antiques (R), 325 Royal St., New Orleans, LA 70130; 504-522-4552. **Club chairs; cricket table; planter; vase; mirror; pillows; bed crown and drapery; oil painting; drapery hardware; lounge chair; desk chair; wall finishings; moldings**—Steichen Interior Design, see above. **Sultanabad Rug**—J.H. Minnassian & Co. (R,T), Pacific Design Center, 8687 Melrose Ave., Ste B139, W. Hollywood, CA 90069; 310-657-7000. **Walnut sofa**—Antiques & Interiors (R), 6167 General Mouton, Lafayette, LA 70501; 318-234-4776. **Drapery,** Tricia Vitrano—La Pogue Design (R,T) 5360 Laurel St., New Orleans, LA 70115; 504-891-4882. **Table desk**—Bremermann Designs (R), 3943 Magazine St., New Orleans, LA 70115; 504-891-7763.

118 QUIRKY BUT COOL *Page 118 to 121:* **Dinner plates; mint julep cups**—R. Wood Studio (M), 348 Georgia Dr., Athens, GA 30605; 706-613-8525. **Silverplate knives**—Hope & Wilder (R), 454 Broome St., NY 10013; 212-966-9010. **Bamboo-edged plate**—Gucci (R); 800-234-8224. **Mannequin**—Pottery Barn (R); 800-922-5507. **Fern lithographs**—Nash Collection, Rare Books and Prints (R,T), 25 Bennett St., Atlanta, GA 30309; 404-352-9388. *Living room:* **Loveseat**—Ballard Designs (MO); 800-367-2775. **Folding side table**—William Wayne & Co. (R), 850 Lexington Ave., NY 10021; 212-288-9243. **Art Deco lamps**—similar from Providence Antiques & Provisions (R), 1409 N. Highland Ave., Atlanta, GA 30306; 404-872-7551. **Wire basket,** similar—Interiors Market (R), 55 Bennett St., Atlanta, GA 30309; 404-352-0055. **Ticking pillow**—East Meets West (R),

N. Larchmont Blvd., Los Angeles, CA 90004; 213-461-
Bedroom: **Pencil-post bed**—Habersham Plantation (M), ollier Rd., Toccoa, GA 30577; 706-886-1476. **Bed cur-**—Ballard Designs, see above.

SPECIALIST IN CHARM *Pages 122-123: Designer:* **y Ridless,** Saks Fifth Ave., 12 E. 49 St., New York, 10017; 40-4600. **Curtain fabric**—Silk Taffeta, Christopher Nor- (T), 979 Third Ave., New York 10022; 212-644-4100. **ed chair fabric**, Cotton Velvet; **bed wall fabric**—nce House (T), 979 Third Ave., New York 10022; 212-890. **Bamboo bench fabric; desk chair fabric**—Cowtan t (T), 979 Third Ave., New York 10022; 212-753-4488. **rug**—Stark Carpet (T), 979 Third Ave., New York ; 212-753-9000. **Directoire chair fabric**—Brunchswig s (T), 979 Third Ave., New York 10022; 212-838-7878. **cases; tufted chairs; Georgian style mirrors**, designed ndy Ridless, see above.

ARCHITECTS AT HOME *Pages 124 to 127:* **1. Stan-igerman and Margaret McCurry,** Tigerman McCurry tects, 444 N. Wells St., Chicago, IL 60610; 312-644- **2. David Baker,** David Baker Associates Architects, econd St., Loft C127, San Francisco, CA 94107; 415-700. **3. Arthur Andersson,** Moore/Andersson Archi- 2102 Quarry Rd, Austin, TX 78703; 512 476 5780. **harles Gwathmey,** Gwathmey Siegel & Associates tects, 475 Tenth Ave., New York 10018; 212 947 1240. **nklin Salasky,** B Five Studio, LLP 160 Fifth Ave. Ste. New York 10010; 212-255-7827. **6. Hugh Newell Jacob-**Hugh Newell Jacobsen, F.A.I.A. Architect, 2529 P St. Washington, DC 20007-3024; 202 337 5200. **7. Michael es,** Michael Graves Architect, 341 Nassau St., Prince-NJ 08540-4692; 609 924 6409. **8. Robert Venturi and e Scott Brown,** Venturi, Scott Brown and Associates, Main St., Philadelphia, PA 19127; 215 487 0400.

WITH A CRAFTSMAN'S HAND *Pages 128 to 131:* *ter:* **Richard Lee Design, Inc.,** 220 Park Ave. South, Ste. ew York 10003; 212-254-7175. *Living room:* **Sofa,** #9107, 6; **wicker chairs,** #95-0060-047, $1,462; **wood chair,** 06, finish Fayetteville #35, $2,250; **wicker ottoman,** 067-047, $871—L. & J. G. Stickley (M), PO Box 480, us, NY 13104-0480; 315-682-5500. **Sofa fabric,** Scottish s #BS0101.3—Christopher Hyland (T), 979 Third Ave., York 10022; 212-688-6121. **Wicker chair and ottoman ,** Kanvastex #103, light natural; **welt,** Kanvastex #208, green—Covington Fabrics (T), 15 E. 26 St., New York ; 212-689-2200. **Chair fabric,** Kanvastex #208 Desert —Covington Fabrics, see above. **Coffee table,** George hima, $12,500—1950 (R), 440 Lafayette St., New York ; 212-995-1950. **Carpet,** Turkish, $40,000—Doris Leslie Inc. (R,T), 724 Fifth Ave., New York 10019; 212-586-**Ceramic sunflowers**—Marvin Alexander, Inc. (R), 315 St., New York 10021; 212-838-2320. **Ikebana basket,** 0; **woven hibachi** (above mantel), antique, $5,500/pr.—Antiques (R), 145 E. 61 St., New York 10021; 212-593-**Vase**—Gordon Foster (R), 1322 Third Ave., New York ; 212-744-4922. **Birdcage,** $2,850; **floor lamps,** bamboo, 0/ea.—William Lipton, Ltd. (R), 27 E. 61 St., New York ; 212-751-8131. **Shades,** custom—BlindTex. **Maps**—Books and Prints (R,T), 981 Madison Ave., New York ; 212-772-8787. **Gourds,** $850–$1,950—William Lip-td., see above. **Bookcase,** #89-647, finish Fayetteville 3,388—L. & J. G. Stickley, see above. **Lamp,** $300—rical Materialism (R), 125 Crosby St., New York 10012; 31-3424. **Bowls** (in bookcase), antique—Gordon Foster, ove. **Flower holder,** $3,500; **stool,** $3,800—Naga ues, see above. **Light fixture**—Marvin Alexander, Inc., ove. **Pool cues and balls**—All Fun and Games (R), 160 St., New York 10001; 212-366-6981. *Bedroom:* **Slat bed,** 92, queen, finish: Fayetteville 35, $2,250; **entertainment ,** #89-1130, finish: Fayetteville 35, $4,986; **lamp,** #89-oak w/linen shade, finish: Fayetteville 35, $590—L. & tickley, see above. **Needlepoint chest,** $1,300; **Gothic ,** $3,600/pr.; **rocking horse,** $200—Rooms & Gardens 90 Lafayette St., New York 10012; 212-431-1297. **Side** —Historical Materialism, see above. **Hanging panels,** 0.01—Brunschwig & Fils (T), 979 Third Ave., New 0022; 212-838-7878. **Carpet,** Turkish, $45,000—Doris Blau, see above. **Sheets,** Atelier Martex, Grand Patri-ateen, ecru, king-size fitted, $78; flat, $78; standard pil-es, $50; Diamond Point, ecru, standard pillowcases, $80 stpoint Stevens (M); 800-533-8229. **Bed spread,** 7 Gainsborough velvet, dark olive—Schumacher (T), Third Ave., New York 10022; 212-415-3900. **Trim,** ted braid #241-842—M & J Trimming (M), 1008 Ave. of mericas, New York 10018; 212-391-6200.

RECIPE FOR SUCCESS *Pages 132 to 135:* **Candle-**—John Rosselli Ltd. (T), 255 E. 72 St., New York 10021; 37-2252. **Wheelbarrows and gardeners**—Riverbank ues (R), Route 1, PO Box 3009, Wells, ME 04090; 207-314.

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HA593
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HA002
When this Christmas becomes a memory, may the memory become a treasure



HA531
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HA621
'Tis Christmas, with the snow and holly, So everyone is bright and jolly. A Merry Christmas



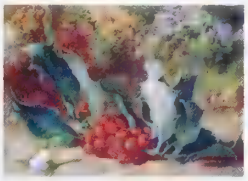
HA533
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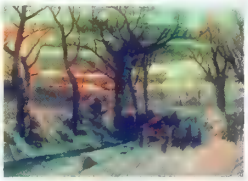
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HA620
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HA617
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HA618
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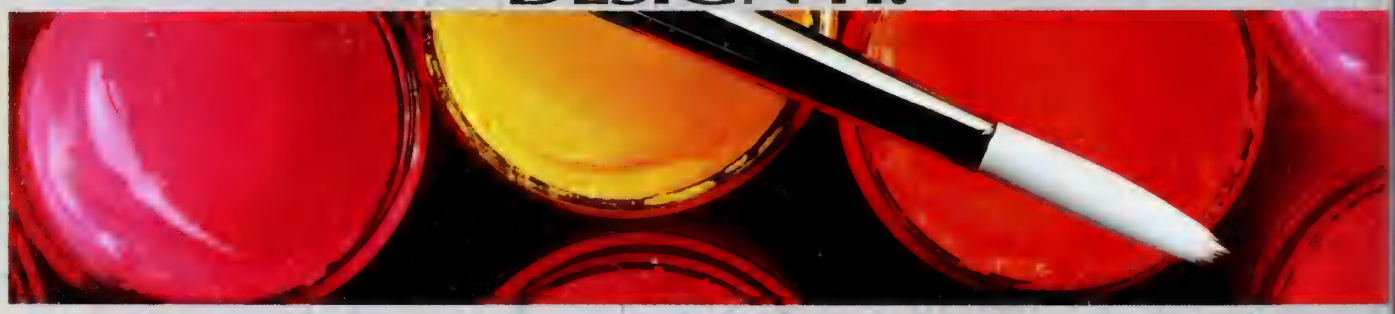
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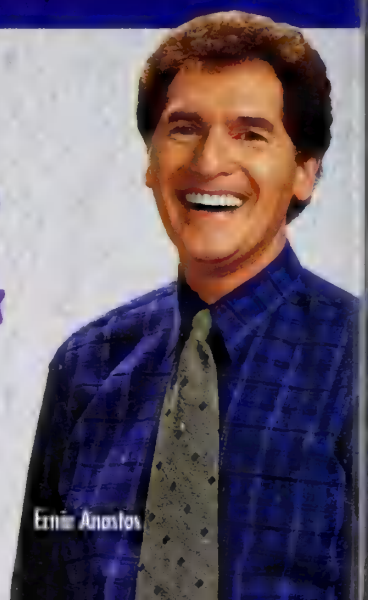
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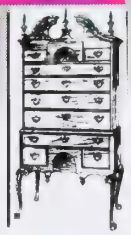
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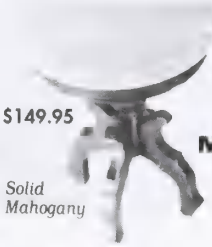
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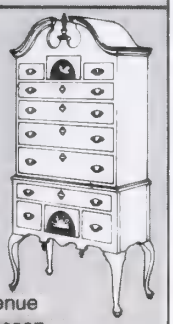
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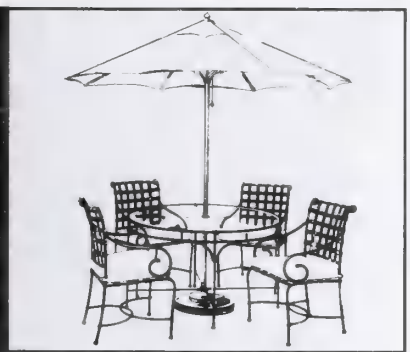
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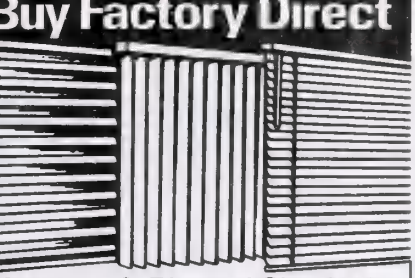
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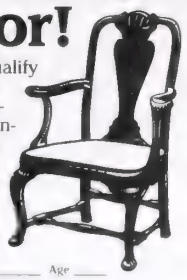
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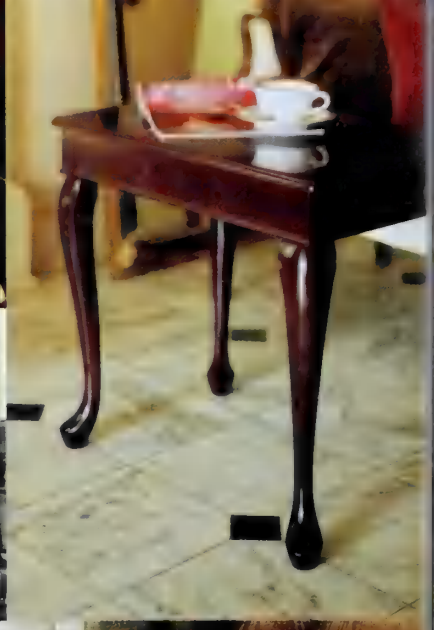
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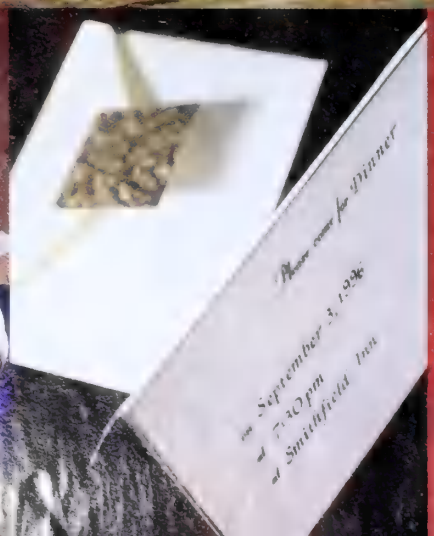












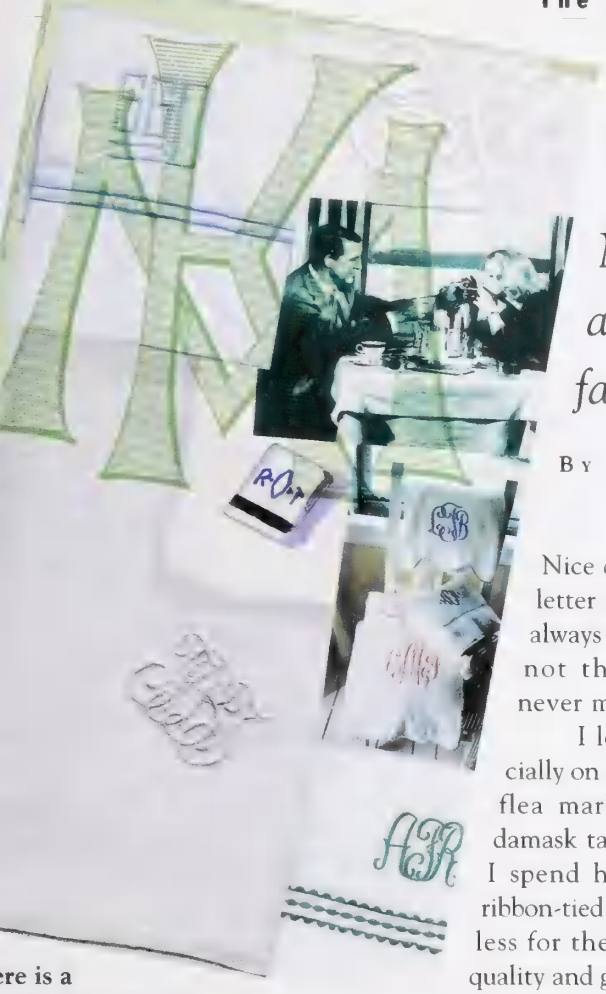
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BELLES LETTRES

More than mere initials, a monogram offers discreet elegance, family history, the touch of a hand

By Margaret Kennedy



ere is a
ne in Alfred Hitchcock's
9 movie *North by Northwest* that
es me blurt out "Wrong" every time
e it. Cary Grant as Roger O. Thorn-
is running from the killers who mis-
e him for a C.I.A. agent. On the
n he meets secret agent Eve Kendall
a Marie Saint), and they have a flir-
ous dinner together. Taking out his
nogrammed matchbook, he lights
cigarette and jokes that his initials
l "rot."

Near the end of the movie, this
chbook plays a key role. When Eve
urrounded by the killers and Roger
to save her life by sending her a
ning, he pencils a note on the inside
is matchbook and tosses it unseen
n a balcony to her. Alerted by the
iliar initials, Eve surreptitiously reads
message and they escape together.

It's a great movie—stylish and
. But the moment that matchbook
the floor, I realized the monogram
wrong. Instead of same-size letters
n a row to keep the "rot" connec-
, Hollywood got fancy. A very large
ngated central O was flanked by a
ll R and T in a diamond format.

Nice design, except the large letter in a stylized monogram always refers to the *last* name, not the *middle* name. But never mind, it's only a movie.

I love monograms, especially on old linens and silver. At flea markets I look for large damask tablecloths and napkins. I spend hours sorting through ribbon-tied stacks of linens, looking less for the correct initials than quality and good condition. When I bought some damask napkins last summer, the tag read "signed." Questioning the dealer, I discovered that when a maker felt the quality was especially fine, a mark was proudly woven into one corner. Well-preserved antique monogrammed linens make great wedding presents, but in that case I *would* search for the correct initials.

Time was when every young woman collected a trousseau with enough linens to supply a household. In 1924, House Beautiful published a basic household list and advised, "There is rather a vogue at present for the larger and more elaborate monogram . . . but there is no telling how long it will last and it is better to err on the side of conservatism." The tone was authoritative: "Unmistakably the tablecloth of fine damask is still the most distinguished covering for the dinner table in the world of fashion." The monograms on linens pictured in a 1930s feature reflected the simple modernist designs of that era. House Beautiful allowed that "our closet shelves today will flash a little more color than our grandmothers'," while stressing a "snowy white basis as the sane and classic one for all trousseaus." It still sounds like good advice to me.

In the October 1934 issue, Léron of Paris, New York, and Newport advertised a 152-piece monogrammed trousseau of elegant, exquisite linen specially priced at $275. Today that would get you one beautiful sheet. Admittedly, new monogrammed linens are a luxury—but a luxury that more and more people seem to appreciate. Fortunately, antique linens are abundantly available.

In the 19th century a French bride's armoire, filled with household linens meticulously stitched with her family initials, arrived with her. Today the rural flea markets in France offer wonderful simple natural linen tablecloths cross-stitched at one corner with tiny initials in the traditional blood-red thread of life. Linen dishtowels sporting a few red lines woven in often have the same little cross-stitched initials. I love their country appeal. Somehow with antiques, no one seems to mind having someone else's initials. It provides instant history. But what about new towels? In our country house I have stacks of fluffy white bath towels with an assortment of elegant monograms—none of them my own. Beautifully executed, they cost next to nothing at a monogram factory because they are akin to Roger O. Thornhill's matchbook: Someone got the placement of the initials mixed up.

Who would want them? Me. I can't resist. It makes me smile to wonder what my friends must think. But in the end, I'm grateful for these monogram mistakes. ■

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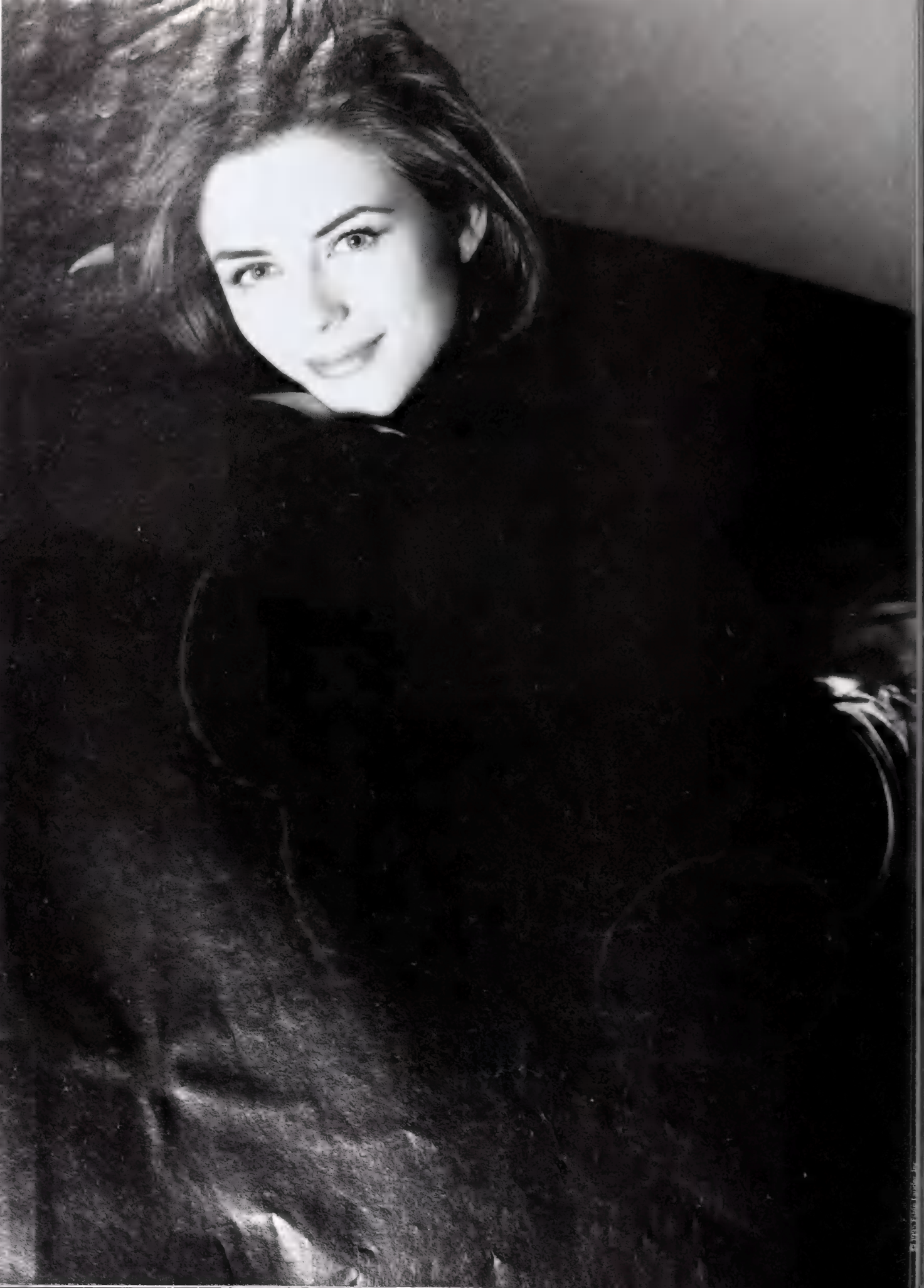
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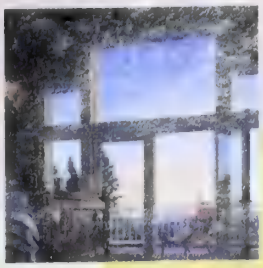
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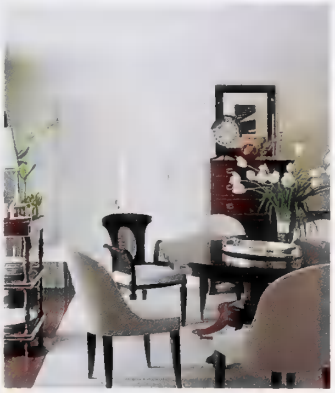
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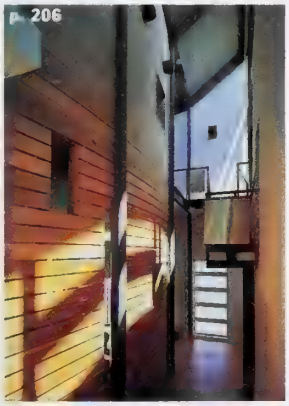
ON THE COVER: Calm and cool, yet luxurious and perfectly composed: that describes not only this dining room in designer Barbara Barry's southern California house, but also her general aesthetic. Among the furnishings are the Pasadena upholstered chairs she has designed. See page 178. Photograph by William Waldron

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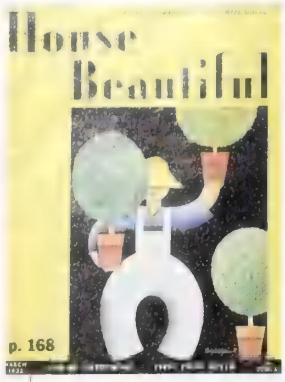

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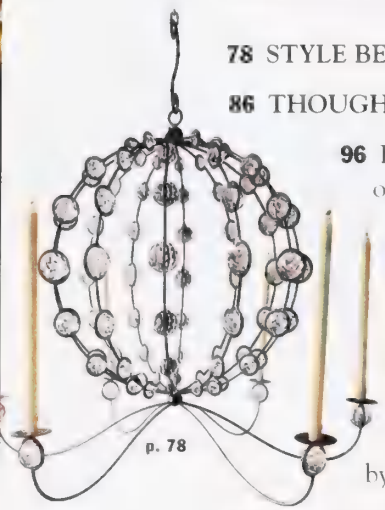
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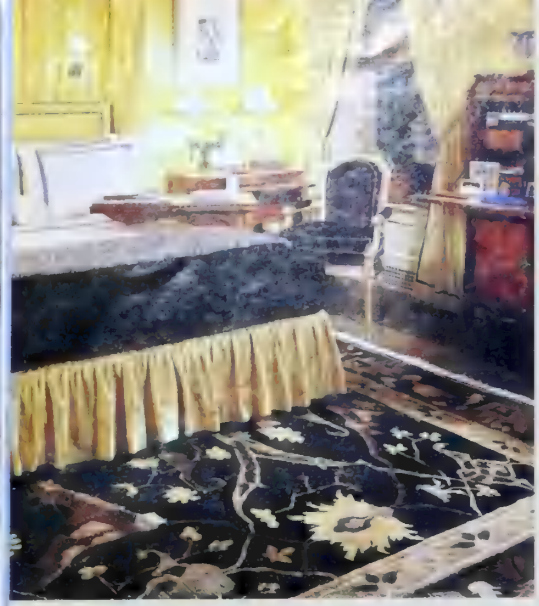
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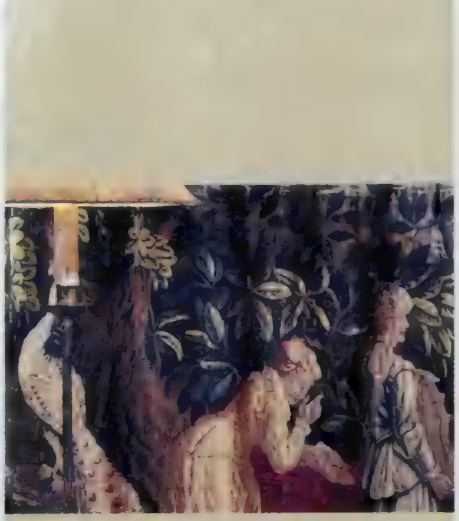
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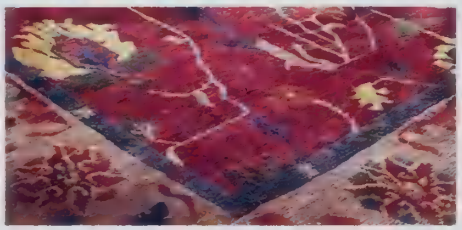
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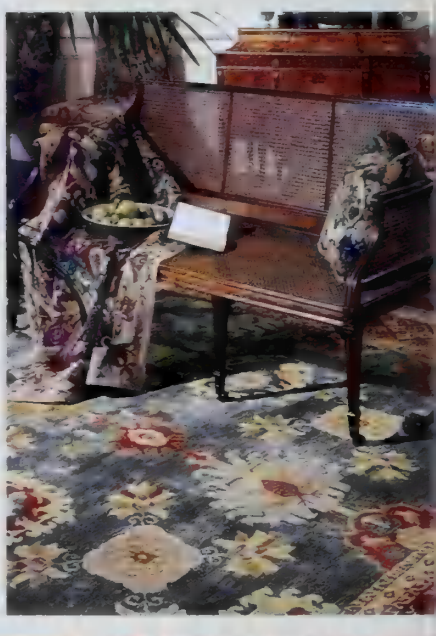


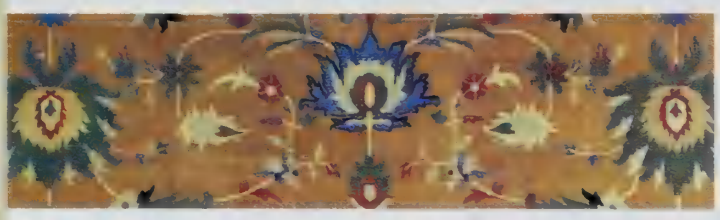


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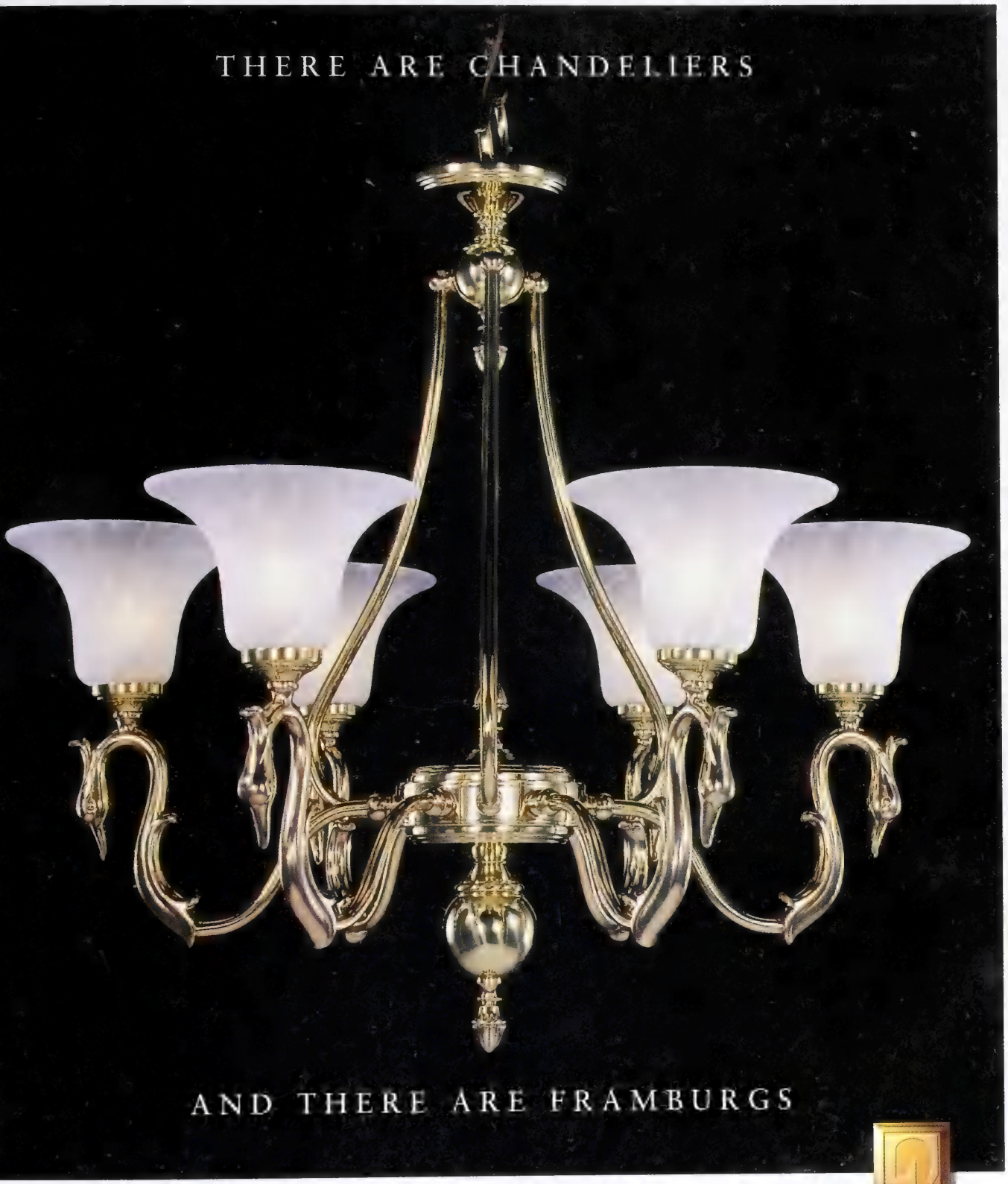


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model Bettina Metcalf and h
husband, Burris Laxman, exemplifie
"the youthful way with Modern"
the October 1943 issu

WHAT STYLE REVEALS

Perusing ten decades of House Beautiful is like reading notes for an American historical novel or sociology text. The magazine's coverage of our national style resonates as a measure of the way we live

By Christine Pittel

ly 28 pages long, printed on stationery-size paper and illus-ed with murky black-and-white photographs, the inaugural e of House Beautiful was still well worth the 10-cent price its plainspoken cover. Debuting in December 1896, this the first magazine devoted to the home, and along with bject lessons, it delivered a reformer's enlightening point iew. Between articles on Oriental rugs and Chippendale irs, in an essay entitled "The Moral Side of Beauty," the tors vowed "to urge the truth of the maxim that whatever seful is beautiful." Dismissing the typical Victorian house as ideous aggregation" of "dismal dreariness" and "tawdry fin-" the magazine discovered a more enduring beauty in sim-ity. Newly minted millionaires might aspire to elaborate is XIV fauteuils, but House Beautiful preferred the more dest virtues of American colonial period furniture, com-nded as "direct, graceful, simple, and refined."

With no pretentions and a forthright tone, the magazine a sensible voice in a confusing time. At the end of the n century, America was in the throes of rediscovering itself. hough 1776 marked political independence, the nation not achieved cultural independence. Chafing under the ght of European manners, a new breed of rugged individu-ts was wondering whether there was such a thing as an erican art, an American architecture, an American style.

Disillusioned with the repetitive output of mindless chines, people yearned for products that showed the touch he hand, and House Beautiful promoted the Arts and fts movement in its early issues, chronicling the work of stav Stickley and Lewis Comfort Tiffany as well as that of dred spirits like William Morris, James Ruskin, Charles nie Mackintosh and James McNeill Whistler on the other of the Atlantic. Streetcars and automobiles began the n from polluted, overcrowded cities to the expanding sub-s, and while proud homeowners were erecting ersatz Tudor f-timbered cottages, House Beautiful championed the ve new architecture, rooted in the midwestern prairie, of erica's homegrown genius Frank Lloyd Wright. His own se in Oak Park, Illinois, was published in the third issue, inning a long association with the magazine.

Here was a new architecture worthy of the new democ-, but most readers were happily ensconced in clapboard Colonials with ruffled white curtains at the windows, and the magazine showed plenty of those in stiff portrait shots—no people, no details, no dogs. They were familiar interiors—perhaps with finer antiques than the reader's own poised in front of the fireplace, yet always accessible—since House Beautiful's principles were egalitarian, not elitist. It was never a wish-book filled with page after page of sheer fantasy, although the ebullient Elsie de Wolfe, America's first and most famous professional female decorator (featured in 1913), blithely painted all her heirloom mahogany furniture white. The magazine's motto was "Taste goes farther than money," but that didn't preclude a healthy curiosity about the rich and famous (see "Redecorating Windsor Castle" in May 1902 or "The Country Home of John D. Rockefeller, Esq." in June 1909). An astonishing series of articles headlined "The Poor Taste of the Rich" did not hesitate to print pictures and name names, beginning in 1904 with the Bradley-Martin house, which was mercilessly excoriated: "Ostentation is expressed in every detail; pretense is written across every line."

There were articles in the teens on "Sleeping Porches" and "The Charm and Economy of Glazed Chintz," along with a prescient recognition of a new phenomenon—the working woman: "How the Bachelor Girl Lives in New York—an $18 Apartment Furnished for $125." The magazine assumed a personal relationship with its readers, and during World War I collected money to support an eleven-year-old orphaned girl—"the French member of our family"—and rebuild a devastated village.

House Beautiful always had a practical streak. In 1926 a new column, "The Handy Woman About the House," appeared, encouraging an intrepid housewife to "Be Your Own Electrician." Another 1926 article extolled "Barns Instead of Palaces" as "more possible to the limited pocketbook and yet satisfying to those who like space." There was something for everyone. Subscribers could read about "A Camp in Northern Michigan," "Furniture Designed for the Byrd Antartica Expedition," or "The Life-Giving Touch of Bric a Brac." A do-it-yourselfer could follow diagrammed instructions on how to lay a flagstone path, or pick up hints on camouflaging a radiator. The magazine reached out to its readers with yearly competitions for a cover illustration (complete with a $500 first >

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prize in 1922) and set up the Home Builders Service Bureau to answer any domestic queries. The Bureau would even draw up a personalized house, garden, and furnishing scheme for a small fee.

In the 1920s the Arts and Crafts aesthetic dominating design horizons gave way to an exuberantly eclectic revivalism, soon challenged by the various strains of Modernism—Art Deco, Bauhaus, International Style, and Streamline Moderne. The magazine introduced readers to the stunningly severe architecture of European masters Marcel Breuer, Walter Gropius, and Le Corbusier (even if the facing page reverted to an appreciation of "Old English Tea Caddies"). As early as 1928, House Beautiful published the sublimely sleek and simple rooms of French Modernist Jean-Michel Frank, who lined a Parisian salon with pale parchment and whose influence on other designers has grown even stronger with time. The editors showed Gilbert Rohde's black leather and Bakelite furniture, inspired by images of speed and fluidity associated with a new transportation age, and offered a glimpse of late-night glamour with Donald Deskey's tobacco brown-printed aluminum-foil wallpaper in the "Nicotine Room" at Radio City Music Hall.

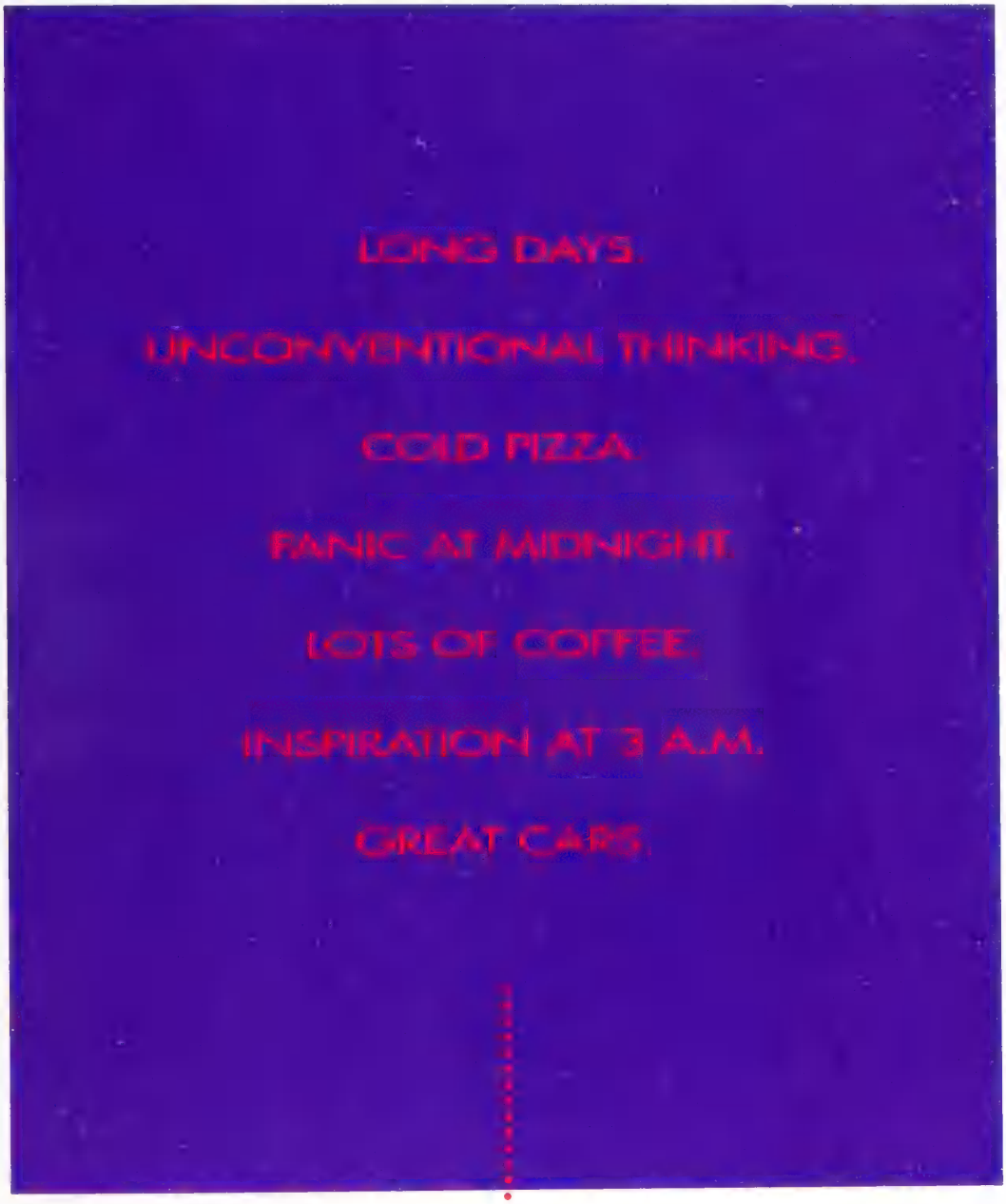
The stiletto-sharp edges of steel and chrome seemed threatening to some, and House Beautiful became a guide through the wilderness of stark white planes, ribbon windows, and glass brick. Attempting to demystify Modernism by situating it in a more familiar context, one series of articles pointed out the similarities between the shape of a curvilinear Art Deco desk and an ancient Chinese table, for example, to prove these strange forms did not arrive out of nowhere. January was the annual Home Building issue, and in 1930 the model home was a daringly modern box of oyster-white stucco with raven-black sash and Chinese-red metal handrails leading to a Chinese-red door. A resounding stamp of approval was conferred in 1939 when Richard Neutra, after several honorable mentions, finally won the magazine's eleventh Small House Competition with a pure International Style design.

The Depression slimmed down the page count but didn't dampen House Beautiful's can-do spirit. The magazine presented the latest in linoleum and decorated the "Ivory Washable House," in which "the draperies, the carpeting, the slip covers, the walls, all can be kept up to scratch by the simple use of soap and water." Each spring a suite of rooms in Manhattan was transformed into the "House Beautiful Bride's House" and opened to the public. This early version of today's decorator showhouses was designed to preview the latest trends and "present ideas easily adapted to your home." House Beautiful's goal was nothing less than to make good design attainable for everyone. Over the decades, it published floor plans and eventually foldout blueprints and detailed specifications so potential home-builders could benefit from the services of an architect and obtain a strong design for the price of a magazine.

House Beautiful never strayed too far from the concerns of its readers, and during World War II a shared sense of peril and persistence forged an even closer connection. Cover after cover spoke to those with loved ones far from home, fighting overseas. The images are poignant: A pensive woman looks up from reading a G.I.'s letter from the front, with his picture propped beside her; the January 1942 cover shows a foyer with a serviceman's hat tossed on a bench and the mirror above reflecting a tender reunion (or is it a parting?). One desktop still-life focuses on a war bond, with the blunt exhortation "Buy One of These Bonds." Almost every article had a patriotic slant: "Make Your First Line of Defense in the Backyard—Every vegetable you can grow on your own place becomes ammunition against the enemy."

In response to the housing shortage, the magazine offered a not-so-subtle suggestion: "Nice People Everywhere Are Inviting War Guests," and characteristically made a virtue out of necessity, announcing "A Garage Can Be A Very Nice Place to Live." (Some garage! This one, as the fine print reveals, was designed by McKim, Mead and White, and formerly occupied by eight cars and a chauffeur. Remodeled by society decorator Dorothy Draper, it now flaunted a big, bold cabbage rose chintz on overscaled easy chairs, dark green wall-to-wall carpet, and chalk-white neo-Baroque plasterwork framing the mirror over the fireplace.) The magazine reassured those inhabiting humbler quarters that "It's Patriotic To Get Along With Your Present Upholstery." In a sudden embrace of the faded English country house look, the April 1944 issue proclaimed "The Charm of Shabbiness." And just in case any spoilsport thought decorating too frivolous a concern under the circumstances, a six-page spread on the latest ideal home ran under the headline: "A symbol of what we're fighting for... A Fine Home and a Beautiful Garden." House Beautiful also offered instructions on how to set up a "refuge room," or in other words, a bomb shelter, in the basement—"packed with utility and chin-up good spirits" as well as "extra-stout framing... to protect you if the house is demolished."

There's a sweet naiveté to the magazine in this era. The cause is good, people are true, and home is lauded as "the fortress of Democracy." There were a few escapist moments, as in a February 1942 article entitled *(Continued on page 43)*


LONG DAYS.
UNCONVENTIONAL THINKING.
COLD PIZZA.
PANIC AT MIDNIGHT.
LOTS OF COFFEE.
INSPIRATION AT 3 A.M.
GREAT CARS.

WELCOME TO LIFE AT CHRYSLER.



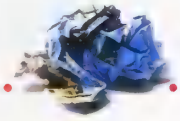
January 10, 1992: Chrysler President Bob Lutz introduces new Jeep Grand Cherokee by driving up steps and through plate glass window of Detroit Auto Show. "Wouldn't fit through the door," explains Lutz.



February 20, 1992: Under the leadership of Chief Engineer Francois Castaing, Chrysler celebrates one year of working in platform teams–multidisciplinary groups brought together for more innovative, responsive automaking.

September 15, 1992: America learns the term "cab-forward," as launch of new LH sedans–Chrysler Concorde, Dodge Intrepid, and Eagle Vision–is "an event that could redefine the shape of family cars," according to USA Today.

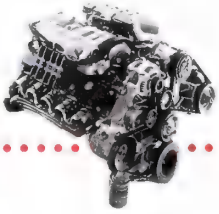




May 4, 1992: Chrysler Design Chief Tom Gale revises design of custom street rod he is building in his garage.



November 12, 1992: Jeep Grand Cherokee wins Motor Trend's Truck of the Year Award.



January 7, 1993: New Dodge Ram Pickup changes the rules with aggressive styling and Magnum V10 engine–most powerful engine ever in a pickup.



April 22, 1992: Chrysler wins award from Environmental Protection Agency for pollution prevention.



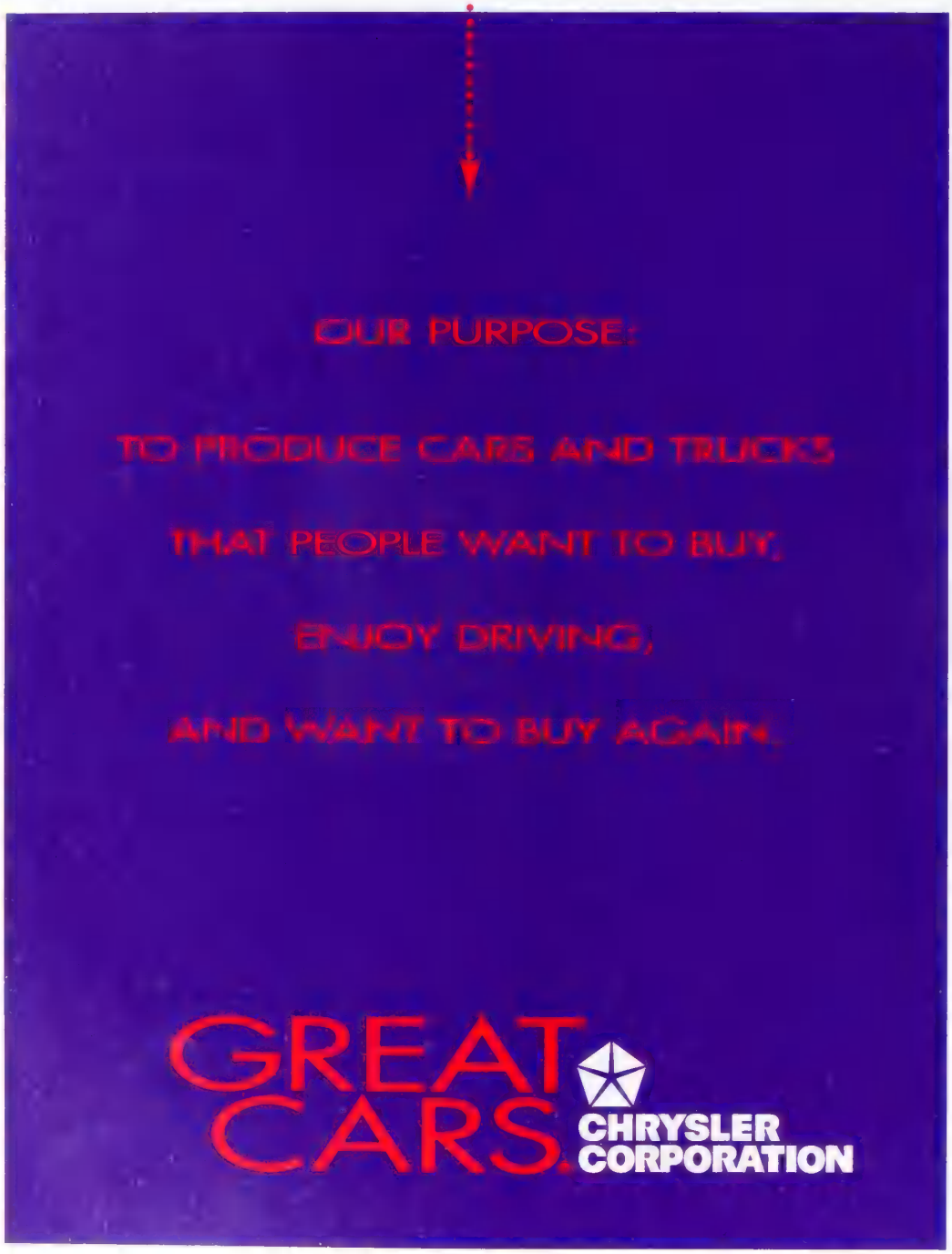
November 5, 1992: Chrysler honors engineering staff for 60 new patents awarded to company in 1992.



December 3, 1992: LH cars named Automobile Magazine's "1993 Automobile of the Year."



June 10, 1993: LH models receive Gold Industrial Design Excellence Awards from Industrial Designers Society of America.


OUR PURPOSE:
TO PRODUCE CARS AND TRUCKS
THAT PEOPLE WANT TO BUY,
ENJOY DRIVING,
AND WANT TO BUY AGAIN.
GREAT CARS.
CHRYSLER CORPORATION

Continued from page 32

hat every woman wants—
amorous bedroom," with
pful tips like "Don't face
r bed toward a window
ere the first light of dawn
on your face." But House
utiful was already looking
ard to the end of the war and "the house of
future."

According to Elizabeth Gordon, the cru-
ng editor-in-chief from 1941 to 1964, there
a right way and a wrong way to build. "Some-
g is rotten in the state of de-
—and it is spoiling some of our
efforts in modern living," she
ounced in the most controver-
editorial ever pub-
ed by the magazine.
o ways of life stretch
re us. One leads to
richness of variety, to
fort and beauty. The
er, the one we want
y to expose to you, re-
ts to poverty and unliv-
ity." And there, just in case anyone didn't
w what she was talking about, were two pho-
aphs: Mies van der Rohe's "cold, barren" Tu-
dhat House and Le Corbusier's Villa Savoie.
use Beautiful finally speaks up to point
nly to the nonsense that goes on in the name
ood design,'" she continued. "We still oper-
on common sense and reason. We know that less is *not*
e. . . . The much touted all-glass cube of International
e architecture is perhaps the most unlivable type of home
nan since he descended from the tree and entered a cave."

As the magazine had repeatedly done, Gordon returned
American soil and located the source of European mod-
sm (before it went wrong) in Frank Lloyd Wright—the
t Whitman of brick and wood. This was how Americans
uld build, in her opinion, and she devoted spread after
ad as well as three full issues to Wright alone, declaring,
nerican architecture has as its richest and strongest source
nspiration the life-long work and writings of its ever-
ing fountainhead, Frank Lloyd Wright."

House Beautiful not only reflected the taste of each era;
n it helped shape it. In 1948 the magazine presented the
Pace-Setter house, a once-a-year event that exemplified
most progressive version of the American dream—"a
se to set the pace . . . in all climates . . . for all budgets." The
-story ranch house designed by California architect Cliff
wrapped around a private patio, turning the yard into an
door room and protecting the family from cars whizzing by
he street. Returning veterans led the great exodus to the
suburbs, and House Beautiful acknowledged the sea change in American life by featuring houses that offered what Americans were looking for: an informal lifestyle that embraced the out-of-doors and the brilliant new life-support system of appliances.

With the same energy that won the war, America adapted its technology to housing a population that had done without since the Depression. House Beautiful promoted prefabricated houses as well as all the new labor-saving devices that would liberate the housewife from domestic drudgery. "In this house," proclaimed one article, "clothes wash and dry themselves! You do your ironing sitting down in a chair scientifically designed for comfort and guide the clothes through an electric ironer. It does the work, not you." One issue was devoted to the wonders of plastics, and applauded the new miracle fabrics: "They Laughed When I Said 'Methyl Methacrylate'." On the occasion of the magazine's fiftieth anniversary, one admirer wrote, "House Beautiful is as up-to-date as the atomic bomb."

As the world shrank, the magazine's scope became more international. Gordon filled one issue with the blond simplicities of Scandinavian design, and devoted another to *shibui*, the Japanese concept of exquisite restraint and nuance. She retired in 1964, just at the time when all the canons in art, architecture, and interior design underwent intense interrogation and explosive innovation. Never again, or at least not in the next thirty years, would there be a single unifying vision of how to compose a room.

The editorial voice shifted from authority to reporter, and the path divided and proliferated into the rich pluralism that characterizes the pages of House Beautiful today. The magazine no longer presumes to make choices for readers who are themselves increasingly diverse, but simply presents the possibilities, à la carte.

Still, the sense and sensibilities of House Beautiful today confirm the basic tenets espoused by the founding editors a hundred years ago. Even across all the competing styles of the restless nineties, certain enduring threads—simplicity, authenticity, discipline, restraint—prevail. A house can be read like a palm for the lifelines of the times. As House Beautiful once observed, "You say home and you have written a nation's history." ■

HOW Beautiful ARE YOUR POTS AND PANS?

The AMERICAN INDIAN'S CONTRIBUTION TO DESIGN

THE *Charm* OF SHABBINESS

THE POOR TASTE OF THE RICH

THE FIRST OF A SERIES OF ARTICLES WHICH SHOW THAT WEALTH IS NOT ESSENTIAL TO THE DECORATION OF A HOUSE, AND THAT THE HOMES OF MANY OF OUR RICHEST CITIZENS ARE FURNISHED IN EXECRABLE TASTE

THE BRADLEY-MARTIN HOUSE

WHAT TO DO WITH HIS *War Trophies*

TODAY'S STYLEMAKERS: 101 DESIGNERS

Decorators have always been major contributors to House Beautiful. To salute these professionals we have compiled a list of the 101 most influential interior designers at work in America today—talented tastemakers who set styles, start trends, and change the way we look at rooms

PRODUCED BY ELIZABETH H. HUNTER, JILL KIRCHNER, AND CAROLYN SOLLIS


Thomas Beeton


Jeffrey Bilhuber

1 Aero Studios/Thomas O'Brien **132 Spring St., New York 10012** **212-966-4700**
Stylish serenity prevails at Aero, where a neutral palette is enlivened with blacks, deep browns, tomato reds, and a shot of yellow or cobalt blue.
Style: Soho serendipitous Fax: 212-966-4701

2 American Design Company **636 Broadway, New York 10012** **212-598-4254**
Principals: Corinne Calesso, William Hellow
Mix of mid-20th-century funky furniture with classic modern; fearless use of color—lots of chartreuse—in residential work; intimate scale in public and monumental spaces.
Style: Downtown modern Fax: 212-598-1831; E-mail: AmerDesCo@aol.com

3 Barbara Barry Inc. **9526 Pico Blvd., Los Angeles 90035** **310-276-9977**
"Green is my neutral—from pond scum to apple, sage to chartreuse." Borrows from all styles to create a timeless look but favors clean-lined furniture inspired by Jean-Michel Frank.
Style: Refined romantic Fax: 310-276-9876

4 Thomas M. Beeton Inc. **8607 Sherwood Dr., Los Angeles 90069** **310-657-5600**
"Pretension is the death of beauty," believes this traditionalist who prefers an undecorated look, likes to juggle with scale, and calls upholstery the architecture of decoration.
Style: Luxurious layers Fax: 310-657-5626

5 B Five Studio **160 Fifth Ave., Ste. 702, New York 10010** **212-255-7827**
Principals: Franklin Salasky, Ronald Bentley, Salvatore LaRosa
"We offer more architecture than a decorator, more decoration than an architect," says Salasky, who admires great design from the Pantheon to an Airstream with nickel finish.
Style: Well-edited Fax: 212-242-9117

6 Sig Bergamin Interiors **20 E. 69 St., Ste. 3C, New York 10021** **212-861-4515**
Imaginative and quirky, he designed a showhouse room with a patchwork of 27 fabrics. Likes happy colors and flea-market purchases. "My rooms are relaxed no matter what each element costs."
Style: Visual wit Fax: 212-861-3667

7 Bilhuber Inc./Jeffrey Bilhuber **330 E. 59 St., 6 fl., New York 10022** **212-308-4888**
"Our work does not allude to any other place or time," although it draws on traditional and modern elements. Colors are fresh and young. "Jefferson's Monticello continues to inspire."
Style: Modern American classicism Fax: 212-223-4590

8 Karin Blake Interiors **49 A Malibu Colony, Malibu, CA 90265** **310-456-8010**
Modern take on country: a palette of blues, greens, grays against stark white walls. Big rustic antiques poised as sculpture in clean spaces. Favorite movie: Woody Allen's *Interiors*.
Style: Country meets Bauhaus Fax: 310-456-1093



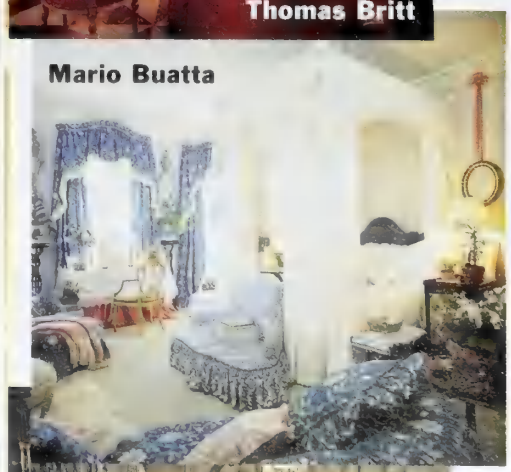
rics trims wallpapers furniture tables lamps

Brunschwig & Fils®


Darcy Bonner


Nancy Braithwaite


Thomas Britt


Mario Buatta


Robert Couturier

9 Darcy Bonner and Assoc. **205 W. Wacker Dr., Ste. 307, Chicago 60606** **312-853-3470**

"I like a 20th-century point of view in rooms with the scale and decorative details of the 19th." He favors neutral tones and furniture—preferably French—from the 1930s and '40s.

Style: Eclectic Moderne Fax: 312-853-3530

10 Agnes Bourne, Inc. **2 Henry Adams St., #220, San Francisco 94103** **415-626-6883**

Principals: Agnes Bourne, Geoffrey DeSouza, Gabriela Horikawa

"Our work is contemporary in concept, historic in reference." Clean-lined functional rooms with emphasis on rich textures, painterly finishes, and watery washes of color.

Style: Renegade modern Fax: 415-626-2489; E-Mail: http://www.agnesbourne.com

11 Nancy Braithwaite Interiors **2300 Peachtree Rd., Ste. C 101, Atlanta 30309** **404-355-1740**

Simple American antiques take center stage in uncluttered rooms with creamy textured upholstery; walls painted mysterious shades of buttermilk, putty, cinnamon, and charcoal gray. "If I could buy one wonderful thing right now, it would be a 19th-century southern hunt board."

Style: Cutting-edge country Fax: 404-355-8693

12 Bray-Schaible **80 W. 40 St., New York 10018** **212-354-7525**

Principals: Robert Bray, Michael Schaible

The team mixes modern furniture and antiques in pared-down spaces painted pale shades. With a strong architectural focus, they often remodel to bring rooms up to their standards.

Style: Mostly modern Fax: 212-921-5982

13 Thomas Britt Inc. **136 E. 57 St., Ste. 701, New York 10022** **212-752-9870**

Principals: Thomas Britt, Cathleen Quilan Hodgson, Peter Napolitano, Valentino Samsonadze

High drama in deliciously colored rooms, with furniture symmetrically placed; mirrors opposite one another for infinite reflections; bare floors of stone, planks, or marquetry.

Style: Dramatic luxury Fax: 212-888-8735

14 Mario Buatta Inc. **120 E. 80 St., New York 10021** **212-988-6811**

Buatta's favorite room—Nancy Lancaster's famous "buttah-yellah" drawing room—says it all: chintz, pretty colors, English antiques, cozy upholstery, rooms that look as if they have always been that way.

Style: Chintz chic Fax: 212-861-9321

15 Dan Carithers **2300 Peachtree Rd. NW, Ste. B-201, Atlanta 30309** **404-355-8661**

Creates the gracious rooms southerners like—traditional but never stiff. He works with what clients have and emphasizes finishing touches—curtains, trim, architectural details.

Style: Sophisticated southern Fax: 404-355-7480

16 Clodagh Design Int'l. **365 First Ave., New York 10010** **212-673-9202**

Principals: Clodagh, Robert Pierpont

With contrasting textures—brushed steel and sisal—plus earth colors, Clodagh's rooms engage the senses: sight, sound, touch, smell. *Feng shui* consultant checks harmony and flow of *chi*.

Style: New Age exotic Fax: 212-614-9125

17 Robert Couturier Inc. **138 W. 25 St., New York 10001** **212-463-7177**

Principals: Robert Couturier, Piero Manara

Grand sense of style with luxurious upholstery, dressmaker details, and a bit of folly—as in an 18-century folly—whether building houses in Mexico or decorating châteaux in France.

Style: International velvet Fax: 212-463-7294

18 Gary Crain Assoc. **215 E. 58 St., New York 10022** **212-223-2050**

Principals: Gary P. Crain, Robert L. Ventolo

One of their pretty rooms might have a painted floor by Isabel O'Neil, an Odom club chair, a crystal lamp with a custom shade, and curtains finished with beautiful trim.

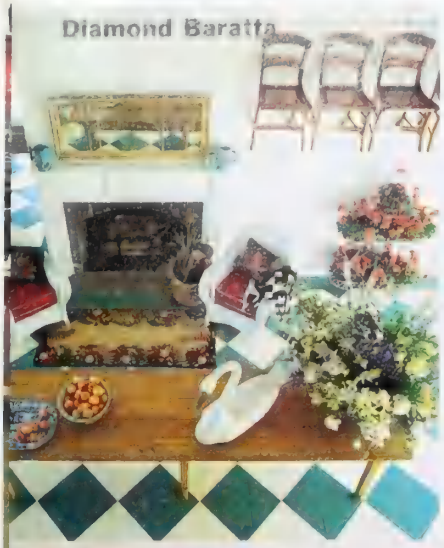
Style: Genteel American comfort Fax: 212-753-5758

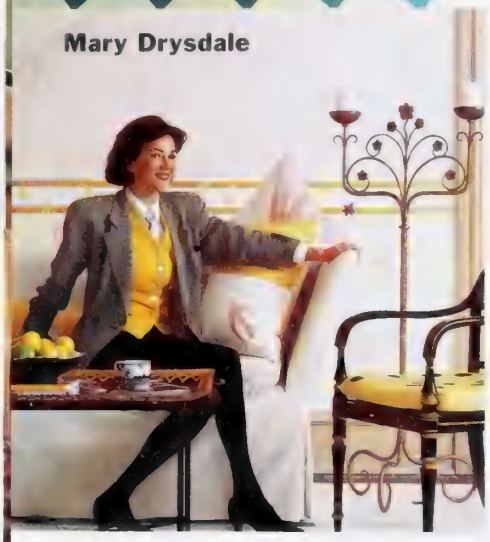


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"In lieu of great architecture, collect something unique and display it well"

Keller Donovan



19 Roger de Cabrol Interior Design **121 E. 24 St., 3 fl., New York 10010** **212-353-2827**

Principals: Roger de Cabrol, Barbara Wolff

Traditional backgrounds—walls, floors, upholstered furniture—punctuated with modern metal designs, graphic wood pieces. "Some things look great because you don't expect them to be there."

Style: Spare but romantic

Fax: 212-254-6296; E-Mail: ronap@aol.com

20 Thierry W. Despont, Ltd. **335 Greenwich St., New York 10013** **212-334-9444**

Designs mega-houses from landscape to fabrics. Projects are often Beaux-Arts-grand and stately, but a recent commission was William Gates's electronic behemoth near Seattle.

Style: Luxury reinvented

Fax: 212-334-1847

21 Diamond Baratta Design **270 Lafayette St., #1501, New York 10012** **212-966-8892**

Principals: William Diamond, Anthony Baratta

They like fabrics with simple bold patterns; vibrant colors—especially red, blue, green; furniture with sculptural silhouettes; and complete control when decorating a house.

Style: Technicolor graphic

Fax: 212-966-4261

22 Orlando Diaz-Azcuy Designs **45 Maiden Ln., San Francisco 94108** **415-362-4500**

Principals: Orlando Diaz-Azcuy, David Oldroyd, Greg Stewart

An architectural approach is softened by a surprisingly lush palette of lime, terra-cotta, pale pink, turquoise. Diaz-Azcuy's furniture designs have modern shapes but clearly refer to the past.

Style: Urbane

Fax: 415-788-2311

23 T. Keller Donovan Inc. **30 E. 60 St., Rm. 1100, New York 10022** **212-759-4450**

"My style is fresh, snappy, young with strong color, bold pattern; furniture in clean, classic shapes. In lieu of great architecture, collect something wonderful and display it well."

Style: Streamlined tradition

Fax: 212-759-1242

24 Drysdale Design Assoc. **1733 Connecticut Ave. NW, Washington, DC 20009** **202-588-0700**
630 Fifth Ave., Ste. 820, New York 10111 **212-332-7906**

Principal: Mary Drysdale

Her projects range from American Federal to farmhouse casual to polished city chic. Rooms, in shades of white with sharp accent colors, are hospitable to paintings and sculpture.

Style: Artful mix

Fax: 202-588-5086; 212-322-7924

25 David Anthony Easton Inc. **72 Spring St., 7 fl., New York 10012** **212-334-3820**

Principals: David Easton, Eric J. Smith

Favorite of the landed gentry, Easton works in the grand scale of the 18th century, integrating houses, landscape, decorating, but it's critical that "rooms do not overpower the client."

Style: Stately

Fax: 212-334-3821

26 FSI of New York, Ltd. **50 Pierrepont St., Brooklyn Hts., NY 11201** **718-624-4718**

Principals: Rita J. Falkener, Stan Stuetley

"We respond to our clients' taste, but our own preference is modern with a neutral palette in ocher tones. We always inject nontraditional elements into traditional settings."

Style: Clean contemporary

Fax: 718-624-2415

27 Michael Formica Inc. **95 Christopher St., New York 10014** **212-620-0655**

"Color is less important than the way light is reflected," says Formica, who edits with "surgical precision." He likes quintessential furniture from the 18th, 19th, and 20th centuries.

Style: Luxurious minimalism

28 Paul Fortune Design **1809 Jewett Dr., Los Angeles 90046** **213-650-5422**

Cozy, upbeat version of midcentury modern with strong—but never bright—shades of green and yellow. 1940s and '50s furniture. Fond of unusual fabrics like horsehair and limousine cloth.

Style: Pre-70s modernism

Fax: 213-650-5422



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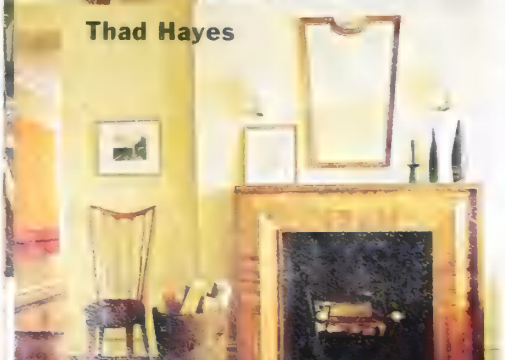
PORTLAND/SEATTLE Wayne Martin • SCOTTSDALE Dean Warren • HONOLULU Fee McClaran, Ltd • WASHINGTON, D.C. Hines & Co.











29 Fox-Nahem Design — **69 Fifth Ave., New York 10003** — **212-929-1485**

Principals: Joe Nahem, Tom Fox

These former minimalists, who like sumptuous, comfortable upholstery, baroque furniture—both antique and thrift-shop—control their exuberance with the discipline of modernism.

Style: Baroque modern — Fax: 212-645-3136

30 Gomez Assoc./Mariette Himes Gomez — **506-504 E. 74 St., New York 10021** — **212-288-6856**

Tailored but never hard-edged, her rooms incorporate architectural furnishings and a vast range of textures. A signature palette of white and cream is expanding to include subtle greens and blues. Favorite places: Picasso Museum in Paris, Jil Sander's shop in New York.

Style: Modern romance — Fax: 212-288-1590

31 Bruce Gregga Interiors — **1203 N. State Pkwy., Chicago 60610** — **312-787-0017**

Principals: Bruce Gregga, Alex Jordan

"I have a modernist's eye with the vocabulary of a traditionalist," says Chicago's best about his mix of Chinese, Art Deco, English Regency, French. "The bones of a room define the direction."

Style: Opulent mix — Fax: 312-787-5108

32 Victoria Hagan Interiors — **654 Madison Ave., Ste. 2201, New York 10021** — **212-888-1178**

Eclectic about furniture—any period or style as long as it contributes to a witty still life—Hagan is a purist when it comes to color: her own unique shades of blue and green.

Style: Poetic refinement — Fax: 212-888-0974

33 Anthony Hail Studio — **1055 Green St., San Francisco 94133** — **415-928-3500**

Principals: Anthony Hail, Charles Posey

Quintessential San Francisco style—a worldly mix of fine French furniture, clean-lined classic upholstered pieces, and Oriental screens and tables in beautiful beige rooms.

Style: California proper — Fax: 415-441-1841

34 Mark Hampton Inc. — **654 Madison Ave., New York 10021** — **212-753-4110**

American master of the English country look, more 19th-century comfortable than Georgian grand. His clients can afford the antiques he favors, from 18th-century to early Victorian. The multitalented Hampton also writes eruditely and entertainingly on decorating and its history.

Style: Anglo-American — Fax: 212-758-2079

35 Ralph Harvard Inc. — **177 E. 70 St., New York 10021** — **212-535-0707**

Principals: Ralph Harvard, Hethea Nye

These favorites of the social set have "an understanding of how to live well in a large house, a scholarly knowledge of period styles." Rooms are often glamorous, always comfortable.

Style: Gracious living — Fax: 212-734-0129

36 Kitty Hawks Inc. — **136 E. 57 St., New York 10022** — **212-832-3810**

Decorates for entertainment moguls, loves textiles, especially natural fabrics in calm colors, and furniture classics from Northern Europe, the Orient, and 20th-century America.

Style: High-style serenity — Fax: 212-832-3828

37 Thad Hayes Design — **90 W. Broadway, Ste. 2A, New York 10007** — **212-571-1234**

Principals: Thad Hayes, Trisha Elliott, Brad Ford, Donald Blender

Classic 20th-century furniture—particularly by Gio Ponti and T.H. Robsjohn-Gibbings—is a constant theme, as are neutrals in colors of moss and sand with surprising accents of acid yellow or olive green. "Architecture and decorating are equal in good interiors."

Style: Timeless modern — Fax: 212-571-1239

38 Jarrett Hedborg — **8811 Alden Dr., Ste. 12A, Los Angeles 90048** — **310-271-1437**

Offbeat elements and surprises are important to this Hollywood designer, who loves tropical colors and kitschy floral prints mixed with good antiques—Syrie Maugham goes to Hawaii.

Style: Beverly Hills at home — Fax: 310-271-0369; E-Mail: mmecleo@aol.com

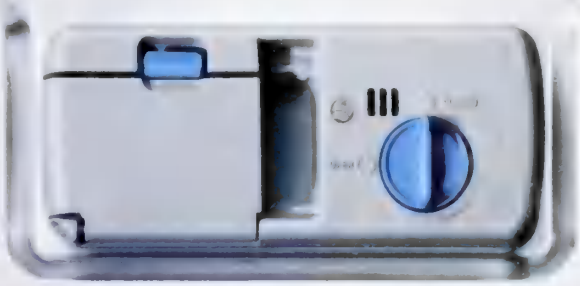


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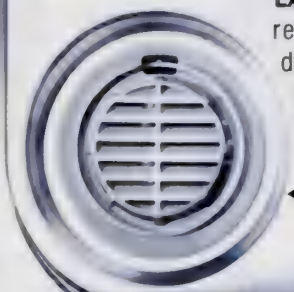
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ott Himmel, Architect **205 W. Wacker, Ste. 309, Chicago 60606** **312-853-0167**

itectural discipline and an awareness of history" in work from supermodern to luxurious onal. His personal tastes tend to rich neutrals and early French modernist furniture.

Sleek chic

Fax: 312-853-3530

lliam Hodgins Inc. **232 Clarendon St., Boston 02116** **617-262-9538**

pals: William Hodgins, Penny Matteson, Luciene Allaire

n's leading luminary is most famous for airy rooms in infinite shades of white eam. Furniture may be grand or gilded, fabrics may be luxurious silks or taffetas, but the s never intimidating and always comfortable.

Northern light

Fax: 617-267-0534

lden & Dupuy **3420 Magazine St., New Orleans 70115** **504-897-1100**

pals: Ann Holden, Ann Dupuy

us non-colors, gilded antiques, opulent fabrics in well-edited rooms. "We love it when say, 'I knew immediately it was a Holden-Dupuy project.'"

Sassy sophisticated

Fax: 504-897-1111

chard Holley Inc. **3412 Audubon Pl., Houston 77006** **713-524-0066**

devotee of symmetry," says Holley, who works in many idioms, from lots of pattern and o all-white. Slightly overscale furniture, big accessories give rooms a feeling of grandeur.

Symmetry and scale

Fax: 713-524-5659

llyhock/Suzanne Rheinstein **214 N. Larchmont Blvd., Los Angeles 90004** **213-931-3400**

es pretty colors and floral fabrics to laid-back Californians; sells English style in her 8th-and 19th-century antiques, "seriously comfortable upholstery," decorative paintings.

Anglo-Californian

Fax: 213-463-1248

rry Hunziker, Inc. **100 S. King St., Ste. 560, Seattle 98104** **206-467-1144**

nist approach with a pretty, neutral palette, although "I have done traditional interiors trong color." The furniture he designs reveals a Brancusi influence.

Mellow modern

Fax: 206-467-7061

ine & Fleming, Inc. **150 E. 58 St., New York 10155** **212-888-6000**

pals: Keith B. Irvine, Thomas J. Fleming

ates of English style, they take the edge off antiques, plush upholstery with straw rugs, chipped furniture. "With luck it will look like the clients—so clever—did it themselves."

Forever England

omas Jayne Studio **136 E. 57 St., #1704, New York 10022** **212-838-9080**

-spirited traditionalist, Jayne revels in unorthodox colors, layers of styles and periods. ot enough to have something that's pretty—it should have a story," says the history buff.

Tradition for the young at heart

Fax: 212-838-9654









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47 Jed Johnson & Assoc., Inc. **211 W. 61 St., New York 10023** **212-489-7840**

Principals: Arthur Dunnam, Vance Burke, Christine Caine, Marcy Masterson

The late Jed Johnson made his mark with Arts and Crafts interiors, but the firm that bears his name is now developing an elegant Continental style—no excessive colors or decoration—in rooms recalling the grandeur and luxury of prewar Europe.

Style: Elegant understatement Fax: 212-581-0208

48 Greg Jordan Inc. **504 E. 74 St., New York 10021** **212-570-4470**

Principals: Greg Jordan, Robert Southern

Uninhibited use of color—strong reds, blues and yellows. Classic clean-lined furniture and lots of white keep rooms from becoming cacophonous.

Style: Winsome classic Fax: 212-570-6660

49 Kerry Joyce Assoc. Inc. **115 N. La Brea Ave., Los Angeles 90036** **213-938-4442**

Joyce perfects the architecture of a room from mantel to heating grilles, then moves on to classic furniture and fine materials—Italian velvet carpets, Egyptian cotton sheets.

Style: Impeccable restraint Fax: 213-938-0484; Website: www.kerryjoyce.com

50 Brian Killian & Co. **211 N. Woodward Ave., Birmingham, MI 48009** **810-645-9801**

Despite a fondness for metal—steel, chrome, silver—and streamlined furniture in stripped-down spaces, Killian creates warm rooms with traditional curtains, luxe fabrics, furniture designs that draw from the past.

Style: Custom blended Fax: 810-645-8619

51 A. Michael Krieger Inc. **45-17 21 St., Long Island City, NY 11101** **718-706-0077**

"I abhor phony glamour, trendiness, overly fussy rooms, but I'm not opposed to drama in the right place," says this Neoclassicist, who juxtaposes exotic African artifacts and Roman busts.

Style: Tailored chic Fax: 718-937-9558

52 Kitchell Interior Design Assoc. **7522 E. McDonald Dr., Ste. C, Scottsdale, AZ 85250** **602-951-0280**

Principal: Nancy Kitchell

The mix—1950s American, Japanese, fine French, African—breaks with Arizona tradition, but the sculptural shapes against pale earth tones seem perfect for the desert.

Style: Southwest eclectic Fax: 602-951-0165

53 Krueck & Sexton Architects **213 W. Institute Pl., #504, Chicago 60610** **312-787-0056**

Principals: Ronald Krueck, FAIA, Mark Sexton, AIA

If all their clients lived in glass houses, these architects would be happy. Archetypal modernists, they lavish attention on novel materials—textured steel coated with car paint, laminated glass.

Style: Corbu crisp Fax: 312-787-8415

54 Richard Keith Langham, Inc. **18 E. 67 St., New York 10021** **212-744-1110**

Pushing the limits of tradition with potent color, extravagant curtains made of humble fabrics, and always something over-the-top: a bold batik, glossy black dado with sepia wallpaper.

Style: Tradition untamed Fax: 212-744-1294

55 Jacquelynne P. Lanham Designs **472 E. Paces Ferry Rd. NE, Atlanta 30305** **404-364-0472**

Principals: Jackye Lanham, Susan Bozeman, Karen Curran

"We like using a 'soft brush,'" says Lanham, about her subtle colors, details, accessories, but the overall effect is as theatrical as it is traditional, as exotic as southern.

Style: The New South Fax: 404-261-1792

56 LBDA/Laura Bohn **17 Little W. 12 St., New York 10014** **212-645-3636**

"Unpretentious, strong style" defines Bohn's look: clean, but always punctuated by interesting details—a touch of lush fabric or an unusual antique, with colors cool as a leafy glade.

Style: Seductive simplicity Fax: 212-645-3639


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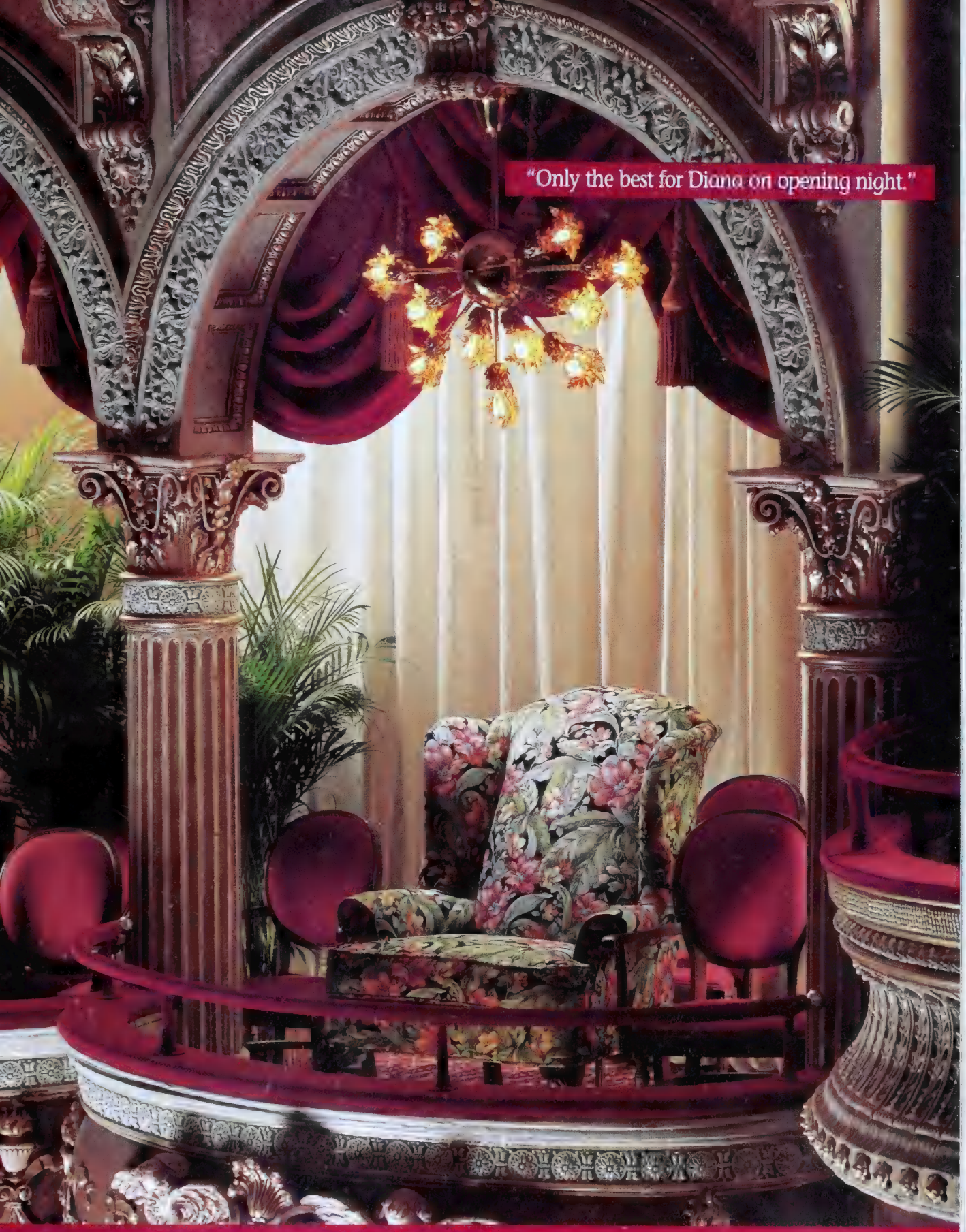
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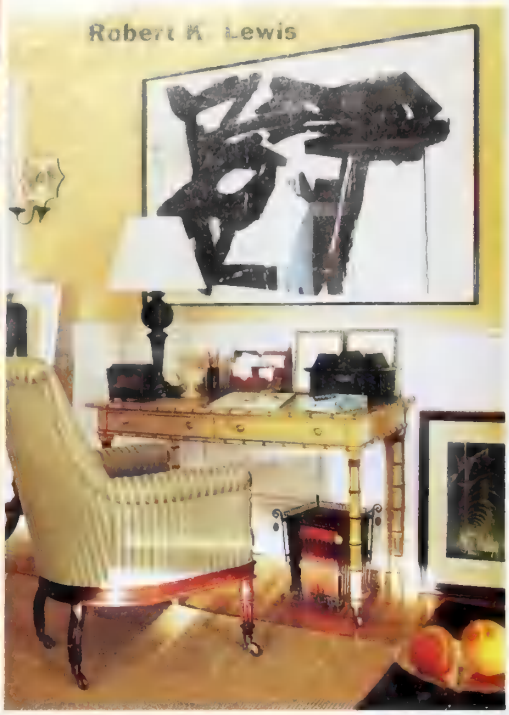


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57 Richard Lee — **220 Park Ave. S., Ste. 3E, New York 10003** — **212-254-7175**

Trained as a painter, "I tend to see rooms as three-dimensional paintings," says Lee, whose intuitive facility with color and scale enhances eclectic but balanced rooms that blend in antiques, often Asian or French.

Style: Artistic mélange

58 Naomi Leff & Assoc. — **12 W. 27 St., New York 10001** — **212-686-6300**

Leff is as much set designer as interior designer, a master of mood. She's known for conjuring up such romantic spaces as Ralph Lauren's flagship New York store.

Style: Evocative ambience — Fax: 212-213-9208

59 Robert K. Lewis — **699 Madison Ave., New York 10021** — **212-755-1557**

Well-versed in history—an aficionado of Neoclassical, Greek, and American Gothic Revival styles—Lewis designs rooms with a relaxed formality that's never imposing or heavy-handed.

Style: Neoclassical gentility — Fax: 212-755-1563

60 Letelier & Rock Design — **1020 Madison Ave., New York 10021** — **212-988-2398**

Principals: Jorge Letelier, Sheryl Asklund Rock

Chilean-born architect Letelier and designer Rock leaven the grand with the offbeat – in antiques, art, and accessories —for an international clientele. Trend-averse, they stress timeless, seamless design.

Style: Multilingual mix — Fax: 212-988-2515

61 M (Group) Inc. — **207 W. 86 St., #815, New York 10024** — **212-874-0773**

Principals: Hermes Mallea, AIA, Carey Maloney

"Good architecture comes first" at M (Group), where they're likely to add elegant cabinetry and moldings to enhance a room's bones. Transcendent place: the Generalife at the Alhambra.

Style: Imaginative extravagance — Fax: 212-721-6134

62 MAC II — **125 E. 81 St., New York 10028** — **212-249-4466**

Principals: Chessy Rayner, Mica Ertegun

Decorators to the well-heeled and well-traveled, MAC II has a cool, uncluttered look that is likely to partner comfortable upholstery with offbeat antiques, and a few foreign accents.

Style: Cultivated chic — Fax: 212-734-8841

63 Linda Marder — **8835 Wonderland Ave., Los Angeles 90046** — **213-656-8844**

Principals: Linda Marder, Amy Trepus

Projects for a celebrity-studded clientele range from Joel Silver's Frank Lloyd Wright house to Teri Garr's country cottage. "Comfort" is the common denominator.

Style: California eclectic — Fax: 213-656-0422

64 Peter Marino & Assoc., Architects — **150 E. 58 St., New York 10022** — **212-752-5444**

For clients such as Barneys and Giorgio Armani, Marino tempers elegant classicism with an architect's modern hand, employing luxurious woodwork, parquet floors, custom fabrics.

Style: Emphatic luxury — Fax: 212-759-3727

65 Ned Marshall, Inc. — **215 E. 73 St., Ste. 1D, New York 10021** — **212-879-3672**

Principals: Ned Marshall, Tara Seawright

This clever mix-master is likely to blend tag-sale finds with European antiques: "As designers we take bits and pieces of what's been done and filter it through our eyes to make it our own."

Style: The new traditionalism — Fax: 212-879-4998

66 McMillen Inc. — **155 E. 56 St., New York 10022** — **212-753-6377**

Principals: Betty Sherrill, Luis Rey

The venerable firm started by Eleanor Brown caters to monied clients with traditional taste. Among Sherrill's likes: "good mirrors, Chinese coffee tables, comfortable seating, and simple curtains."

Style: Establishment proper — Fax: 212-759-7563

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Ned Marshall



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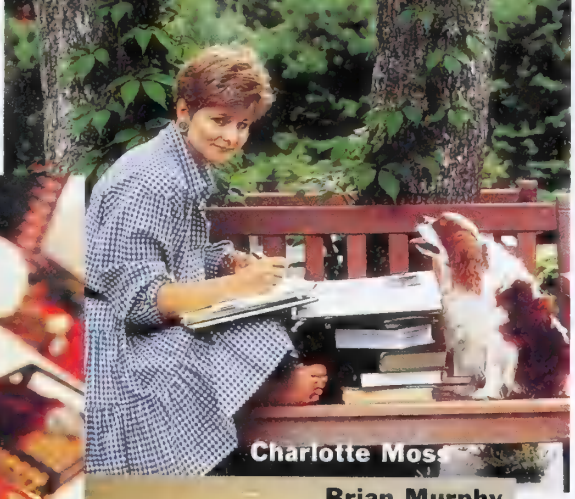
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evin McNamara Inc. **541 E. 72 St., New York 10021** **212-861-0808**

tiful, classic rooms that are always comfortable, executed in luscious colors and high-
d with quality details such as dressmaker curtains and French antiques.

Pastel perfect

Fax: 212-288-6135

avid H. Mitchell & Assoc. **1734 Connecticut Ave. NW, Washington, DC 20009**
202-797-0780

nic furniture, whether from the 1930s or of his own design, stands out against
ced neutral backgrounds. "Found objects, materials old and new, and a knowledge of
y" inform his rooms.

Modern maestro

Fax: 202-797-9512

P. Molyneux Studio Ltd. **29 E. 69 St., New York 10021** **212-628-0097**

ipal: Juan Pablo Molyneux

otuous, dramatic interiors by the Chilean-born Molyneux take classical European
n and turn it up a notch, using strong color, luxurious materials, and a rich mix of
ues to make their mark.

Jet-set opulence

Fax: 212-737-6126

uan Montoya Design **330 E. 59 St., 2 fl., New York 10022** **212-421-2400**

ipals: Juan Montoya, Shaler Ladd, Carlos González

g color and the eclectic energy of Asian, South American, and Moroccan influences in
es, furniture, art give Montoya "the ability to create spaces that don't follow any trend."

Global glamour

Fax: 212-421-6240

harlotte Moss & Co. **16 E. 65 St., New York 10021** **212-772-6244**

nth, comfort, and ease" are the trademarks of Moss's inviting English country house
executed with a light, feminine hand, often with garden-inspired touches.

Refined romantic

Fax: 212-734-7250

AM Construction/Design **150 W. Channel Rd., Santa Monica, CA 90402** **310-459-0955**

ipal: Brian Alfred Murphy

tive and adventurous, Murphy uses industrial materials such as fiberglass,
rated steel, and junk-heap finds in unexpected contexts. His goal: that "the corners of
outh start to turn upwards."

Tongue-in-chic

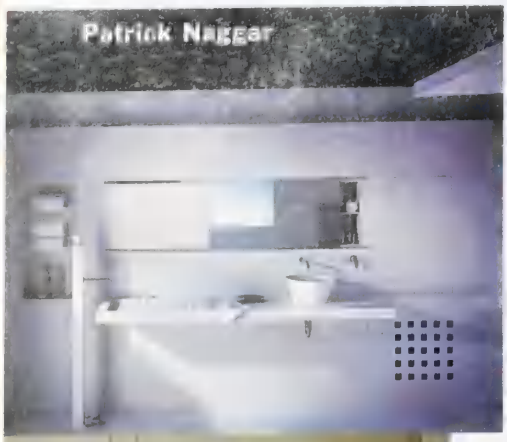
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"My dream house would be a monastery"

Benjamin Noriega-Ortiz



73 Nile, Inc. **38 E. 64 St., New York 10021** **212-688-8860**

Principals: Terese Carpenter, Patrick Naggar

Architect Patrick Naggar draws on his artistic training to create spare, sensuous interiors, often using unusual materials and custom furnishings that evoke mythological forms.

Style: Avant-garde luxe Fax: 212-888-4101

74 Benjamin Noriega-Ortiz **560 W. 43 St., Ste. 44D, New York 10036** **212-465-1198**

Noriega's rooms are calculated to feel "light and ethereal." Saladino-trained, he says, "Unconstructed draperies are my favorite decorating element, used mostly to enhance architectural space." His dream house: a monastery.

Style: Spare sophistication Fax: 212-465-0571

75 Sandra Nunnerley Inc. **112 E. 71 St., New York 10021** **212-472-9341**

"Softness—from the play of color and texture, whether jewel tones or a monochromatic scheme; and character—from the architecture" are two prime components of Nunnerly's timeless, tailored style.

Style: Sophisticated tranquillity Fax: 212-472-9346

76 Oetgen Design/John Oetgen **2300 Peachtree Rd., Ste. B209, Atlanta 30309** **404-352-1112**

Often uses fine classic pieces, then sharpens the mix with inspired color and fanciful muraled walls. "The only thing constant about my work is change," he says. "I'm as fond of the future as the past."

Style: Imaginative classicism Fax: 404-352-0505

77 Luis Ortega Design Studio **8813 Rangeley Ave., Ste. 3, W. Hollywood, CA 90048** **310-273-2040**

Principals: Luis Ortega, Sean Miller

A "restrained approach" that emphasizes "purity of form and the quiet elegance of materials, whether simple or exotic," often incorporating far-flung influences and elements of nature.

Style: Cleanly cosmopolitan Fax: 310-273-1083

78 Parish-Hadley Assoc. **305 E. 63 St., New York 10021** **212-888-7979**

Principals: Albert Hadley, David Kleinberg, Brian Murphy, Pamela Banker, Joanne de Guardiola, David McMahon

The long-shining star of the decorating world still sparkles with vitality. As Hadley explains, their work, while classically inspired, has 20th-century spirit. A personal favorite: Villa Malcontenta.

Style: Definitive American classic Fax: 212-486-5792

79 Thomas Pheasant, Inc. **1029 33 St. NW, Washington, DC 20007** **202-337-6596**

Working with a neutral palette in rooms where antique and modern are equally compatible, Pheasant edits to create "a sense of calm," and to "bring the past forward."

Style: Edited elegance Fax: 202-342-3941; E-Mail: tpi@aol.com

80 Plaza One **PO Box 670, Locust Valley, NY 11560** **516-671-9280**

Principal: Carolyn Guttilla

Fond of painted finishes, from walls stenciled with a formal damask pattern to country checkerboard floors. She recently gilded a twig-and-log bed for a luscious gray-green room.

Style: Painterly grace Fax: 516-671-9288

81 Powell/Kleinschmidt **645 N. Michigan Ave., Ste. 810, Chicago 60611** **312-642-6450**

Principals: Donald D. Powell, Robert D. Kleinschmidt

A key to their style: Each of these architects lives in textbook-modern splendor in the Mies tower in Chicago. In their work they apply the international modern idiom to settings for today.

Style: Miesian minimalism Fax: 312-642-5135



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82 Frank Babb Randolph **4217 River Rd. NW, Washington, DC 20016** **202-244-5172**

Spare white shells provide a clean backdrop for shapely antiques: "The past helps us savor the present," says Randolph. He places a premium on comfort as did his mentor, Billy Baldwin, and on classical proportion.

Style: Luxurious understatement

83 Repertoire/Celeste Cooper **560 Harrison Ave., Boston 02118** **617-426-3865**
325 E. 57 St., New York 10022 **212-826-5617**

A modernist whose style is "spare but sybaritic, serene but quirky," Cooper likes rich textures, a neutral palette of chameleonlike colors, and antiques used as sculpture.

Style: Sensuous modernism Fax: 617-426-1879; 212-826-9536



84 John F. Saladino, Inc. **305 E. 63 St., New York 10021** **212-752-2440**

"I am a romantic by birth, a minimalist by education, and a classicist by choice," says Saladino, a master of timeless patina and a maestro of color. "My goal has always been to be an artist."

Style: Peerless modern refinement Fax: 212-838-4933

85 Harry Schnaper Inc. **692 Madison Ave., New York 10021** **212-980-9898**

"My work has evolved through omission rather than addition," says Schnaper, becoming "stronger, bolder, more minimal," with an emphasis on architectural detail and Moderne design.

Style: Urbane precision Fax: 212-980-1405



86 Stephen Shubel Design **414 Richardson St., Sausalito, CA 94965** **415-332-8292**

"Fresh without being trendy, luxurious but not intimidating, livable yet stylish," is how Shubel describes an eclectic look that balances white with color, lush fabric with simple furnishings or vice versa.

Style: Stylish comfort Fax: 415-332-8292

87 Shelton, Mindel & Assoc. **216 W. 18 St., PH, New York 10011** **212-243-3939**

Principals: Peter Shelton, Lee F. Mindel

Total integration of landscape, architecture, and interior is the hallmark of architects who aim for "refined, controlled spaces that are minimal yet rich in detail." Their favorite 'room': Central Park.

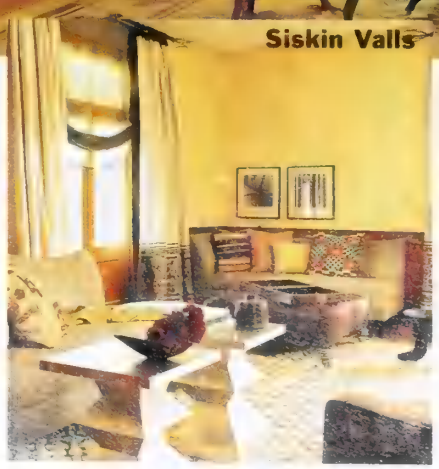
Style: Conceptual clarity Fax: 212-727-7310

88 Stephen Sills Assoc. **30 E. 67 St., New York 10021** **212-988-1636**

Principals: Stephen Sills, James Huniford

This au courant design team takes a modern point of view when merging furniture from many periods and creates provocative juxtapositions of materials and shapes.

Style: Classic iconoclast Fax: 212-988-2006



89 Siskin Valls, Inc./Paul Siskin **21 W. 58 St., New York 10019** **212-752-3790**

Distinctive use of color, gutsy form, and exotic accents—all tempered with cool restraint. No two Siskin rooms are alike, but all have an element of intriguing fantasy.

Style: Artfully composed Fax: 212-752-3935

90 Michael S. Smith Inc. **1454 Fifth St., Santa Monica, CA 90401** **310-656-5733**

California romantic, with a loose and lively mix of furnishings antique and new, European and American. Classic yet relaxed, unafraid to experiment with color and pattern.

Style: Chic charm Fax: 310-656-5741

91 Studio Sofield/William Sofield **25 E. 4 St., #1, New York 10003** **212-473-1300**

Sofield's hip downtown aesthetic doesn't mean mincing on luxe. Past principal of Aero, he is adept at juggling periods and cultures in elegantly neutral settings. "The only constant is devotion to materials."

Style: Retro modern Fax: 212-473-0300



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Stingray Hornsby



"A room is an expression of how comfortable its inhabitants are with themselves"

Rose Tarlow



Bunny Williams



Vicente Wolf

92 Solis Betancourt **1054 Potomac St. NW, Washington, DC 20007** **202-659-8734**

Principals: José Solis, Paul Sherrill, Elisabeth Sperling

Opulent but never fussy, their projects reflect the influence of John Saladino: earth tones and pastels, juxtaposition of rough textures and smooth, monumental pieces with delicate ones.

Style: Comfortable elegance Fax: 202-659-0035

93 Charles Spada Interiors **65 E. India Row, Apt. 2H, Boston 02110** **617-723-5133**

Principals: Charles Spada, Frank Hodge

Spada describes his style as "underdecorated"—that is, well edited, often using a single color for walls and furniture, with few fabrics, no carpets. The goal: "a room where one's eye travels uninterrupted."

Style: Lean and serene Fax: 617-723-6546

94 Alison Spear, AIA **131 E. 70 St., #3E, New York 10021** **212-439-8506**

Into a crisply clean "modern envelope" the Miami-born Spear inserts bold color, furniture with a sense of drama. What she'd buy now: an antique secretary in brightly lacquered colors.

Style: Color-charged maverick Fax: 212-439-8509

95 Stingray Hornsby Interior Design **5 The Green, Watertown, CT 06795** **860-274-2293**

Principals: DeBare Saunders, Ronald Mayne

A great room has "timelessness, mystery, and a feeling of comfort that exceeds down cushions." Stingray Hornsby offers "fantasy tempered with wit" and a "jeweler's attention to finish and detail." Fax: 860-945-3369; E-mail: stingray @snet.com;

Style: Exotic ports-of-call Website: http://members.aol.com/Stinghorn/home.htm

96 Rose Tarlow–Melrose House **8454 Melrose Pl., Los Angeles 90069** **213-651-2202**

Tarlow seeks out "the best quality and most wonderful antiques I can find" to create exquisite overscaled interiors. Credo: "A room is an expression of how comfortable its inhabitants are with themselves."

Style: Idiosyncratic poetry Fax: 213-658-6548

97 Waldo's Designs/Waldo Fernandez **620 N. Almont Dr., Los Angeles 90069** **310-278-1803**

Works with natural fabrics and materials (think wicker, sisal, canvas), a monochromatic palette, sumptuous overscaled upholstery in white. New addition: primitive ethnic pieces.

Style: California luxe Fax: 310-278-4596

98 Bunny Williams, Inc. **306 E. 61 St., New York 10021** **212-207-4040**

Relaxed, welcoming rooms that look as though they have evolved over time, with fresh soft colors and painted furniture. Her ideal: "when the occupant wears the room, not vice versa."

Style: Creatively traditional Fax: 212-207-4353

99 The Wiseman Group **636 San Bruno Ave., San Francisco 94107** **415-282-2880**

Principals: Paul Vincent Wiseman, Douglas Durkin, Joseph Matzo

"I always use antiques, even in contemporary settings," says Wiseman, and they are likely to be the very best, culled from trips to Europe, sometimes blending in Asian influences.

Style: Pedigreed posh Fax: 415-282-2896

100 Vicente Wolf Assoc. **333 W. 39 St., 10 fl., New York 10018** **212-465-0590**

Wolf's rooms have a beautifully balanced serenity, owing to soothing solids (often shades of white), sculptural shapes, impeccable placement, and a contemporary hand, even in traditional spaces.

Style: Zen master Fax: 212-465-0639

101 Mark Zeff Consulting Group **260 W. 72 St., Ste. 12B, New York 10023** **212-580-7090**

Zeff layers rooms to create "a quiet power," blending shades, textures, and periods. Choice elements include rich woods, touches of gunmetal; favorite styles: 1930s, Charles III.

Style: Pared-down exotic Fax: 212-580-7181



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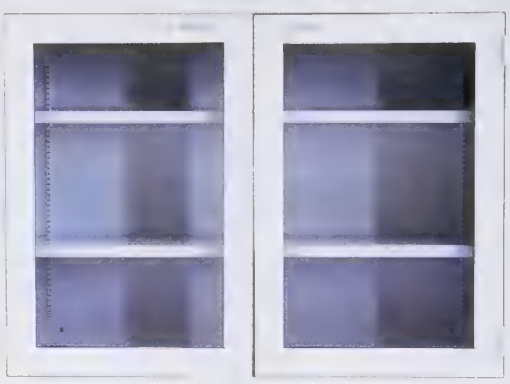
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We rang up thirty people from this issue's list of top designers to ask what they've seen on the market that sparks their interest. Their answers are as wide-ranging as the rooms these pros create

EDITOR: ELIZABETH MAYHEW



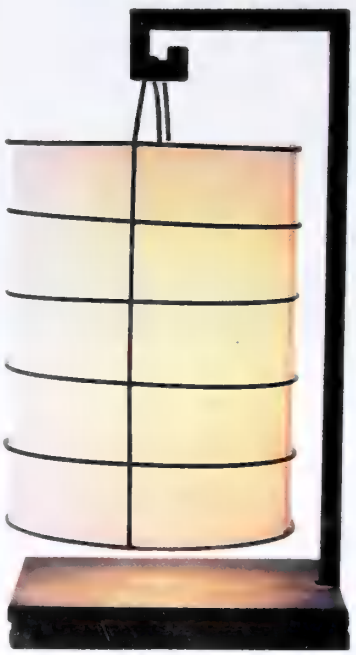












1. *Thomas Pheasant takes a shine to the classic geometry of a crystal chandelier, $12,000. From R.W. Russell: 212-734-7110.*
2. *Baker's update of an 18th-century bergère is a favorite of Brian Murphy, $2,783. Call 616-361-7321.*
3. *This enameled-steel cabinet was made for a chemistry lab, but William Diamond likes it in the kitchen, from $462. From Duralab: 718-649-9600.*
4. *Greg Jordan gives sparkle to rooms with handmade platinum- and gold-edged porcelain plates and bowls, from $75. At Gordon Foster: 212-744-4922.*
5. *Vicente Wolf voted for his own Oriental-style lantern, $230. Call 910-431-7123.*
6. *Mark Zeff upholsters furniture in Osborne & Little's Sunstitch—a classic pattern in vibrant colors. Through decorators. Call 203-359-1500.*
7. *A 3-foot-tall French garden pot can be used indoors or outdoors, according to Bunny Williams, $3,600. At Treillage: 212-535-2288.*



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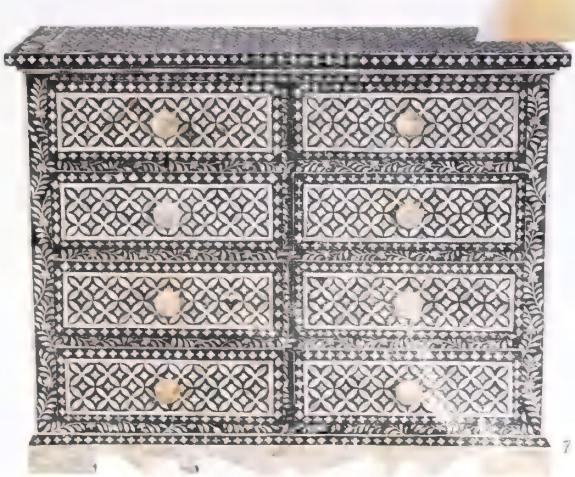

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1. *David Mitchell finds the Rue du Bac chair comfortable. Through Decorators. From Beverly Furniture: 310-695-5721.*
2. *Leather in celadon and pale yellow freshens an old chair, says Thomas Jayne. Through decorators. From Edelman: 212-751-3339.*
3. *Ned Marshall found 18th-century-style goblets that cost only $4 for two. From Ikea: 410-931-8940.*
4. *A crystal chandelier signals a return to formality for Mariette Gomez, $10,500. From Marvin Alexander: 212-838-2320.*
5. *Suzanne Rheinstein uses the Donatello Stripe to perk up neutral rooms. Through decorators. At Grey Watkins: 212-371-2333.*
6. *Eve Robinson loves the pure lines of Rose Tarlow's Bowood table. Through decorators. At Holly Hunt: 212-755-6555.*
7. *A graphic inlaid chest caught Thomas Britt's eye, $7,800. Call 212-752-9870.*
8. *Tilt Hinson's Sinclina lamp for reading, says Michael Krieger. Through decorators. Call 212-475-4100.*

As I See It, #32 in a series
Kenji Toma
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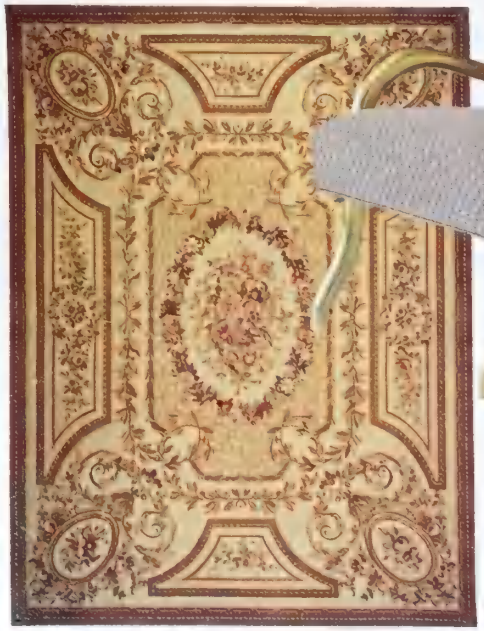
Nancy Braithwaite's favorite textured fabrics, Darcy Bonner's choice in an armchair—and more


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1. *Corinne Calesso and William Hellow admire the Modus desk, $4,770. At Domus: 212-421-2800.*
2. *Nancy Braithwaite relies on neutral textured fabrics. Through decorators. From Old World Weavers: 212-355-7186.*
3. *John Oetgen prefers his own Boulevard sofa. Through decorators. From Decorators Walk: 212-319-7100.*
4. *Mario Buatta copied an antique lamp, $395. At Oriental Lamp Shade Co.: 212-832-8190.*
5. *"Robert Kime's hand-blocked fabrics are splendid," says Mark Hampton. Through decorators. At John Rosselli: 212-772-2137.*
6. *The Frank chair updates an 18th-century French design, according to Darcy Bonner. Through decorators. At Holly Hunt: 212-755-6555.*
7. *Richard Holley's tip: Patterson, Flynn, and Martin's needlepoint rugs look like Aubussons but cost less. Through decorators. Call 212-688-7700.*
8. *Put houseplants in hand-carved Palio boxes, suggests Keller Donovan. Through decorators. From Waldo: 212-308-8688.*

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1. *A Chinese tole chandelier "suggests protection," says Charlotte Moss. Through decorators. At John Rosselli: 212-772-2137.*

2. *Finally, Victoria Hagan has found fine linen in her favorite colors—from Rogers & Goffigon. Through decorators. Call 212-888-3242.*

3. *Bielecky's cane chair epitomizes modern American design for Jeffrey Bilhuber. Through decorators. Call 212-753-2355.*

4. *Celeste Cooper adores Olivier Gagnère's large-scale vases, from $475. At Repertoire: 617-426-3865.*

5. *Kitty Hawks commends Philippe Starck for taking an unsightly object—a toilet brush—and making it chic, $32. At Moss: 212-226-2190.*

6. *The wavy yellow front and low price ($199) of a chest wowed Laura Bohn. From Ikea: 410-931-8940.*

7. *Todd Hase's drumlike ottoman has a "cool, retro look," says Harry Schnaper, from $1,001. Call 212-334-3568.*

8. *Allison Spear likes the way a television "floats" on an acrylic trolley, $300. From Plexi-Craft: 212-924-3244.*



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THE EDUCATION OF A VAZAHA

By Philomena Friedman

One evening some months ago, I was walking through De Gaulle Airport in Paris, thinking about nothing much more than whether my luggage and I would end up on the same plane in the morning, when bits of an announcement coming over a loudspeaker slipped through the surrounding din into my consciousness. *Air France. Numéro de vol 476. Embarquement immediat. Nairobi et Antananarivo. Dernier appel.*

Antananarivo. Now boarding. I could be in Madagascar for lunch tomorrow. *Last call.*

I didn't even break pace, but kept right on toward a hotel and sleep before my flight to New York. I wasn't going to Madagascar. I am never going back. But all the next day, 39,000 feet above the Atlantic, I thought of that extraordinary island.

When I was young I lived for two years in the highlands of Madagascar. My husband, a member of the United States Foreign Service, was posted to the embassy in Antananarivo. I had been eager to go there, attracted by Madagascar's particularity: an Asian people, partly intermingled with East Africans, who had dwelt apart on a huge island in the Indian Ocean for many centuries. As either student or diplomat's wife I had lived in several European countries and was as easily at home on one side of the Atlantic as on the other. Not until I reached Madagascar did I understand what it meant to feel like a foreigner and only shortly before I left there did I discover how satisfying it was to stop feeling like one.

Antananarivo is the capital of the Malagasy Republic and of the province then called Imerina, ancient homeland of the Merina people. It lies 4,500 feet above sea level and, when we lived there, was a city of about 350,000. It grew over several centuries, from a clustering of neighboring villages. The Merina are of predominantly Asian descent, the majority light-complected and slight of build, with dark hair and a deeply characteristic serenity of expression. They cultivate rice in irrigated terraces, speak an Indo-Polynesian language, and have a preoccupying respect for their ancestors.

Their city, which they call Tana, spreads over a number of hills and surrounding plains. Only nineteen degrees off the Equator, soaked annually by four months of daily rains and bright with bougainvillea, Tana is arresting rather than beautiful, melancholy in a way that suggests that within it many things are hidden. When I saw the city for the first time, its aloofness, its air of awaiting no one from outside, made me feel that I was invisible. It was an uncomfortable feeling and it would recur many times.

As soon as I arrived in Tana I began to meet Malagasy, mostly at dinners and receptions. They were invariably >

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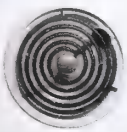
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calm, courteous, and distant. There was no dearth of conversation, but our words seemed to drift toward each other from far off. We did not lack mutual interests or information: we read the same newspapers and saw the same movies; some of the foreigners were genuinely interested in Madagascar, and educated Malagasy were well acquainted with Western culture, as likely to quote Baudelaire as was any French diplomat.

Still, to me their lives seemed a pageant that I was watching from a remote periphery. My questions were willingly, even kindly answered, but usually with facts that I already knew from reading. What I wanted was not facts, but to know the thoughts and feelings behind the gentle melancholy in the faces of the people I met. Knowing that Malagasy society was inward, said to be absorbed with the past and a cult of the dead, I sensed these things in the space between us. The only foreigners I knew then who seemed not to be looking on from afar were Frenchmen married to Malagasy women.

Life on the periphery felt hollow. Somewhere short of marriage there had to be a way to cross the distance between us, to understand and be understood by individual Malagasy. Looking for such a way, I slipped into the role in which I had always done best, student. I began to audit a course at the national university and soon made the acquaintance of Françoise, a young Malagasy who was finishing her *license* in French literature, and who would help me on my way.

Françoise introduced my husband and me to her friends. To our good fortune, they welcomed us to their group and took pleasure in showing us their country. My husband had little free time, and I saw much more of these people than he could. Gradually I came to lead two almost separate lives: evenings I was a diplomat's wife and lived in the world of working parties; daytimes I cultivated my friends and my personal interests, taught English, audited lectures, and gave an occasional talk on American writers.

One of these people I met through Françoise provided my first glimpse into the center of Malagasy life by inviting me to a *famadihana*—the ceremony of the return of the dead—in his ancestral village. On that occasion only Malagasy was spoken and my host interpreted for me, the only *vazaha* (foreigner) present. Most of our time in Madagascar almost everyone around us spoke French, the island's second language.

Famadihana is the most visible link in the chain that binds living and dead in Imerina. It is the essential sign of respect owed every dead person by the living members of his or her family.

At death, a Merina is wrapped in a plain shroud and laid in the family tomb. Five or six years later the body, dried into dust and bones, is taken from the tomb in *famadihana* and feted in a long day of eating, drinking, and dancing, a celebration all tangled in opposites: tears and laughter,



rence for ancestors and fear of ghosts. I came away from irst *famadihana* feeling that I had been to the land of the l and starkly aware that it occupied the same space as and of the living. I had learned that Merina lived in the tual presence of the dead, a presence felt in the customs taboos that rule daily life.

"You are calm for a foreigner," said a slightly drunken whom we were giving a lift back to Tana after the *famadi-*. My host was driving and our passenger, seated next to turned to speak to me, who had taken no part in their ersation.

"Perhaps not all foreigners talk as much as you think we I said.

"Oh yes, you do. Even deaf people can tell that because all move your lips and your hands so much when you k." Alcohol had to be responsible for such surprising tness among the polite and subtle Merina. "I try not to *vazaha* because I'm never really sure what you are talking it. Perhaps you have heard what we say about you, that have no shadows."

"And what do you mean when you say that?"

"That there is nothing behind you. We don't even know e your tombs *are*." Was he saying that I actually was invis- Before I could get any of the questions I wanted to ask words that didn't sound too crazy, he had fallen asleep. nored all the way back to Tana.

With a shadow or without, I was getting to know people and to be comfortable with them, a fact in which I took particular pleasure. One wonderful weekend early in my second dry season, with four Malagasy friends including Françoise, my husband and I took the train that makes the spectacular descent from Tana to the Indian Ocean. Our destination was a place in the rain forest halfway to the coast, where we hoped to see the rare indri lemur. And see them we did. There is a legend in Madagascar that the indri are descendants of humans who, horrified by the violence of their own kind, fled into the forest. Watching them gently nuzzle each other as they sat eating bamboo leaves at dusk, it was easy and pleasant to believe.

Here, with people my own age for whom the indri were as new and enchanting as they were for me, the past did not loom so heavy as it did in Tana. I found it easy to tell our friends how often I felt oppressed by the past, how it made me feel excluded, almost invisible. They understood instantly. Françoise said, "Here you are just my friend Phil, from whom I have borrowed the boots I am wearing. But in my family's house in Tana you still look like a character in a foreign film," and her three compatriots nodded in agreement.

Unattracted by the role of foreign-film star, I was more than ready for what happened next. On the train back to Tana, Françoise asked, "When is your birthday?"

"October 26th." >



"Good. My grandfather would like to meet you. He saw you at the *famadihana*."

"Why did you want to know my birthday?"

"Everybody has some days that are *fady*—taboo—days that are not right for certain things. It depends on the stars. If you had been born on one of Grandfather's *fady* days, he would not meet you, but October is no problem. Grandfather is what we call an *olo be*. That means someone who has a large spirit and as we say in Madagascar, 'a man who knows many things.' But you must understand that what Grandfather knows is what the ancestors knew. It's all about Madagascar."

We drove twenty kilometers out of Tana, left the car by the side of the road and started across country on foot, downhill and across rice fields, then over the next hill to a village on its far side. It had half a dozen houses and a tomb.

Françoise's grandfather was waiting, seated on a wooden bench under a balcony at the front of a two-story house made of baked-mud bricks. He wore striped pajama pants, a long white cotton shirt called a *malabar*, and a brimmed straw hat, more or less round. A rough cotton *lamba*—the ubiquitous Malagasy garment that, in different sizes and fabrics, is a serape for men, a shawl for women, and a shroud for the dead—lay folded at his side. I guessed him to be about seventy, well over double my age, and I waited for him to lead the conversation.

Françoise had told me that her grandfather had left school without earning a *baccalauréat*, that he had stopped reading at that time and had since spoken French less and less. Despite the many elapsed years his French was excellent; its old-fashioned formality and his slight hesitation in speaking it perfectly suited his natural courtesy.

Slowly and softly the old man inquired about my health, my family, and my home. We used the Monsieur and Madame of polite French address. When he fell silent, I asked him the same kind of questions that he had asked. I gave him four dried roses that an American friend had sent me.

Then we sat in silence until he began to speak of the *famadihana*. I asked him to tell me about something that I had seen there, which my host had not been able to explain. A speaker had posed riddles to which the crowd then spoke the answers along with him. I wondered what was the purpose of asking riddles to which everyone knew the answers.

"We like all riddles and we repeat familiar ones at ceremonies because they are comforting. They remind us that we are not alone, that we are not like the strange dog in the proverb that no one is pleased to see arrive nor sorry to see depart."

Françoise and I got into the habit of visiting her grandfather two or three times a month. We went in the morning because the mango rains were already under way when our visits began, and an early start let us get back in Tana by midafternoon, when the downpour would begin.





Usually the old man told stories. Most of them were folk about battles of wits among rival farmers, about young who made daring cattle raids to prove themselves wor- of the women they hoped to marry, and of girls choosing ng suitors by posing riddles for them to solve. Often some ne characters were animals: bulls and crocodiles and owls lemurs, each embodying some human trait.

Frequently the tales seemed to have no real endings but ided into proverbs or presumably humorous sayings whose nings eluded me. Early on, I often missed the point by ing through long stories for punch lines that weren't com- the Malagasy have known these stories forever and find enjoyment in the storyteller's fancy and subtlety, all of ch vanished in translation. A few themes dominated: the ly is more important than any member of it; it is danger- to be too clever; the person who holds true faith with his stors will be protected by them.

At first, egoistically taken with the picturesqueness of it with the idea of myself sitting on an island in the Indian an being taught by a village seer, I listened contentedly. soon I became bored by the stories' lack of surprise, by the tition of themes. Nonetheless, I went on listening and ually a great many pictures of life on the island accreted de my head. At the same time I was slowly learning the sures of familiarity and I came to find the repetitiveness hing. The stories began to reassure me that things were in place, that time was keeping proper cadence. Once more lulled by the feeling that I was fitting in, I ambled mindlessly into unknown territory.

Courtesy required that, despite my youth, I eventually tell a story or two of my own. Principally because I happened to have a French edition of Bulfinch's *Age of Fable* with which I could bolster my memory and my French vocabulary, I offered to relate the wanderings of Ulysses.

My offer was, of course, accepted, and on our next visit I set out to describe what happened to Ulysses on his way home from the siege of Troy. My listener obviously enjoyed the escape from the Cyclops and the struggle against Scylla and Charybdis. But just as Ulysses was about to triumph, I came to grief. As I described the suitors' disrespectful attentions to the wife of the still-absent king, the old man burst out with, "But where were her brothers? Where were her uncles and cousins?"

I didn't know. I had told a story that, because I did not know vital parts of it, made no sense. My disappointed listener graciously said that I had simply not yet heard all of the story.

I was mortified. I obviously did not grasp the nature of stories, and so could not have understood the ones that had been told to me in the preceding months.

Swallowing my humiliation I continued the visits, even when Françoise could not go along. One day I asked the old man why he had left school and stopped reading. "I >



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I set out to describe what happened to Ulysses on his way home from the siege of Troy

wanted to be myself. I had realized that what the French were teaching me did not concern my family."

In the several years after leaving school he had walked the length of Madagascar, listening everywhere to village elders. Then he had come home, married, raised children and rice, and thought over all that he had heard. Each dry season until he was fifty he made a walking tour through the villages of Imerina, listening and talking. Elders from other villages began to visit him and some still did so. Over the years, he had gradually come to the conclusion that most of the ancestors' ideas had been right about most things, and that even when ancestral ways were puzzling there was strength in being faithful to them.

As I listened to him I was learning to live with my humiliation, to accept my place as a person who did not know things. At the same time, I still hoped to exorcise some small part of my disgrace, to tell at least one thing that was worth knowing. I knew that I would have to fall back upon books, and Françoise thought that her grandfather might come to overlook the callowness of reading. I knew a story that I thought would be just right: James Agee's *A Death in the Family*. Unable to find a French edition of the novel, I asked my friends to be my editors and did my own translation of chapters eleven and twelve. When we were agreed that we had an acceptable French version, I asked permission to read it.

"It is a story by a man who knew many things. You will see my home in it."

"Is it a true story?"

"In a way. Things like what is written in it do happen. It is a story I love."

"The paper is cold. Tell me just the part that is written on your heart."

"I am too young to do it properly. The author has written on paper what was already written on his heart."

A long pause.

"Dried fish will fill your stomach but it will not make you smell the ocean."

I accepted that as rebuke, not rejection, and remained stubbornly silent.

"Read it."

For the next three quarters of an hour I read him the description of the Follet family sitting together after learning of the death of one of its members. Fortunately I had rehearsed, because after the first ten minutes I read through tears. By the end of the first fifteen we were both weeping. When I finished he said, "It is a true story, *ma fille*." He could see me whole, and call me daughter. I almost looked back to see if I had acquired a shadow.

No more Monsieur and Madame. From then on I spoke without nervousness, although I was careful to stay with topics of which I had a firm grasp. *Grand-père* was amused by foreign fantasies about Madagascar, especially by Daniel Defoe's Libertalia, the mythical democracy established by pirates on the north coast of the island. Once, to my surprise, I sang him a German student song: "We're shipping out for Madagascar and have plague on board. . . ." A cringe-worthy monotone, I had never before voluntarily sung for anyone. Apparently major humiliation immunizes against minor ones.

The day before my husband and I left Madagascar, I went to say good-bye. We drank cups of rice-water and talked for a while. As I left his house that lovely old man cupped his hands to scoop water from a clay jar and blew a little of it onto my bare arm in a Malagasy farewell. "May you have seven sons and seven daughters. *Adieu, ma fille*."

Antananarivo. Dernier appel. No, not the last. For me, Madagascar will go on calling. ■

Philomena Cameron Friedman, who lives and writes in New Hampshire, wrote last January's Thoughts of Home, "The Uses of Adversity."



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PARADOX OF A REFUGE

After creating a quiet retreat from the world, a gardener discovers—to his delight—that his mind travels far afield when he is tending his plants

By Allen Lacy

For over a quarter of a century now my wife, Hella, and I have been making a garden on a patch of sandy land near the coast of southern New Jersey, at about 39° N of latitude and 74° W of longitude. The garden is not finished—no garden ever can be—but every year it's closer to what we had in mind in the beginning.

The garden is our retreat from the world, but paradoxically we find in it the reflection of the world in the largest possible sense. This plot of earth just 100 by 155 feet is where we find refreshment for body, soul, and mind, but it also leads out of itself to much broader concerns and considerations.

Our house, built around 1812, was originally a farmhouse on a dusty country lane, now the busiest road in town. Traffic never stops, day or night. When we moved in, the front lawn was open to the street. We could see the people in every passing car, and they could see us. The first order of business in making the garden we wanted was to get some visual privacy, to enclose ourselves within a barrier defining the boundary between public streets and sidewalks and private spaces.

High fences or walls—the most obvious and sensible way to separate a garden from the gaze of passing strangers—were forbidden by local zoning codes, as they are in many American towns, so we settled on another, somewhat slower solution. We decided to make our garden inside a thicket, to plant the edges of our property with a hedgerow of shrubs and small trees that would grow dense and tall. Eventually they did. Bayberries, junipers, red-twig dogwoods, hollies, and perhaps as many as thirty other kinds of woody plants now enclose us. (We even have at one corner a grove of tall bamboo that would make a panda's mouth water.) We can't see out, and no one can see in.

The old front lawn is a cottage garden, in constant bloom from the first snowdrops of January to the last rose of November. A collection of winter heaths even enables us to claim something in flower 365 days a year.

Here in this sanctuary we have made a garden for all >



Carolina Herrera

New York



the senses. It invites us, "Come outside. Brush your fingers across the velvety leaves of peppermint geraniums, and then breathe deeply of their fresh, delicious scent. Listen to the birdsongs and the sound of the little fountain half-hidden near the hedge. Feel the dew underfoot at dawn, as the first light shines through crimson roses, making them glow like stained glass. Relish the warmth of the sun on your cheek. Sip nectar from honeysuckle blossoms, for it's good to be alive on this earth."

In our private refuge we can forget, for a time at least, about what's in the newspapers. The important things here are the perfumes of the potted jasmines and gardenias on the deck, not the Dow Jones average or the latest oil spill. Even the traffic out in the street seems miles away, its constant din somewhat muffled by our protective hedge.

Our feelings of being at home in a garden are in keeping with the most ancient traditions. The Garden of Eden, after all, was a paradise enclosed. In many languages the very word for garden means a place that's secluded, an asylum of safety and quiet set apart from the rude alarms of history. But our garden is much more than a retreat. It is also a place where we encounter the world. Gardening engages the mind in an unending quest for knowledge, for it would take many lifetimes to learn and understand everything in even one small garden like ours, especially when you think that a tablespoon of soil has millions of tiny insects and five billion bacteria.

Just knowing the names of all the plants here, the weeds as well as the ones we wish to grow—their botanical names and their common names—is a formidable task. Such knowledge leads us momentarily away from the sheer pleasures of the garden into an appreciation of the work of many botanists, starting with Carolus Linnaeus (1707–1778), who brought scientific order to the plant kingdom. He invented binomial nomenclature, wherein every plant has a two-part name: the genus and the species. And the complexity of our task increases when we begin to consider how various genera are related—how strawberries, plums, and potentillas, for example, are all members of the Rose family.

If we become curious about how it is that we grow two species of one genus, *Ilex cornuta* and *Ilex opaca*—the first, native to East Asia; the second, to our own American woodlands—we are led into considerations of tectonic plates and the drifting apart of continents. North America and East Asia now sit halfway across the world from each other, but they were once part of the same land mass, where the common ancestor of our two hollies thrived before the further evolution of the genus. It's no surprise that our ruminations intersect with both biology and geography, for gardening intersects with everything.

Every plant has a history, and to know that history brings us out of the seclusion of the garden into connection with other human beings. Take regal lilies, for example. We can grow them, delighting in their heavy, pervasive sweet scent and their shining white trumpets, because the plant explorer Ernest H. Wilson found them in a remote windswept mountain valley in China in 1910. There, Wilson, author of the charming memoir, *A Naturalist in Western China* (1913), wrote: "This lily in full bloom greets the weary wayfarer, not in twos and threes but in hundreds, in thousands, aye, in tens of thousands. The air in the cool of the morning and in the evening is laden with delicious perfume." Wilson's discovery of regal lilies almost cost him his life in a treacherous landslide that badly injured his leg. To the end of his days he walked with what he called a "lily limp."



Every plant has a history, and to know it brings us out of seclusion into connection with other human beings

Our garden would be impoverished without its host of plants from the far corners of the world, courtesy of other plant explorers. Early Spanish missionaries to South America brought back nasturtiums from Argentina and four-o'clocks from Peru. For begonias and fuchsias we must be grateful to Father Charles Plumier, who discovered them both in Santo Domingo. European botanists Alexander von Humboldt and Aimé Bonpland brought us scarlet sage from Mexico and the Victoria water lily from Bolivia.

In several seasons, our own garden owes much to the English explorer/collector Robert Fortune and to his four trips to China and Japan in the middle of the last century. In January, winter jasmine brightens our landscape and our spirits with its shower of bright golden yellow. April brings us the graceful arching sprays of pink and white bleeding heart and its delicate flowers like lockets. In September, the elegant blossoms of Japanese anemones refresh our little cottage garden where the lawn used to be. Fortune introduced into Western gardens all three of these treasures and others besides.

Our debts keep accumulating. I grow a wonderful corydalis called 'Blue Panda' from China, a monumental purple-flowered herb named *Angelica gigas* from Korea, and a host of marvelous salvias from the mountains of northern >

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We are delighted when someone calls through the hedgerow and asks to see the garden. We have made some good friends that way

Mexico, all discovered in the wild since 1985 by Rubin Hatch, Barry Yinger, and John Fairey, respectively.

Hella and I are not plant-explorers, like E. H. Wilson or his contemporary counterparts, but we do travel, especially to the Southeast and the Pacific Northwest, both true horticultural meccas. At the end of every journey our garden is enriched by the plants we collect along the way. We owe our hardy cyclamens to Nancy Goodwin's former Montrose Nursery in Hillsborough, North Carolina, which during its ten years of existence introduced many asters, heucheras, and other fine perennials to American gardens. We got a terrific goldenrod called 'Fireworks' from Niche Gardens in nearby Chapel Hill. Early last summer we came back from Tony Avent's Plant Delights Nursery in Raleigh with our suitcases loaded down with rare Asian wild gingers and ten hostas, including one called 'Out House Delight'. Our last trip to Dan Hinkley's Heronswood Nursery in Kingston, Washington—by any reckoning one of America's best mail-order sources for rare plants—yielded four species of alchemilla or lady's mantle and seven species of arisaemas (relatives of our native jack-in-the-pulpit) from the Himalayas, Taiwan, and Japan.

Although our garden is private and set apart from the public world, we do not consider ourselves to be hermits, nor particularly selfish. We don't think we owe anything to strangers hurtling by at excessive speeds, but we are always delighted when someone calls through the hedgerow and asks to see the garden. We have made some good friends that way.

In fact, it happens all the time. Just last week, Marilyn Stuart, a friend of our next-door neighbor, appeared at the front gate while I was weeding and asked if she might look around. I invited her in and was delighted to discover that she was a very knowing plantswoman who took great interest in my wild gingers, hardy fuchsias, and the arisaemas from Heronswood. She mentioned her own collection of recently introduced daylilies, and two hours later I was walking around her garden halfway across town. Like ours, it was enclosed: a garden whose existence could not be suspected from the street.

I know a lot about my garden, but I understand only a tiny fraction of what might be learned. For that, I would have to be intimately acquainted with chemistry and all the other sciences, and with the complex interrelationships between plants and their environment and its other inhabitants. I would have to know about DNA, atmospheric gases, photosynthesis, nastic movements, thigmotropism. . . . The list is endless.

Fortunately, however, we do not need to know everything. We are content to appreciate as much as we do, to explore as much of the rest as we can while we hold this patch of land in our stewardship and care. ■

Allen Lacy, who publishes the gardening newsletter Homeground, *is working on a book,* The Inviting Garden, *to be published by Henry Holt.*

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BEYOND THE BIG HOUSE

Symbols of a painful past, slave quarters were ignored for decades. Today they are venerated and preserved

By William Bryant Logan





A brick slave cabin (above) stands near the main house at Boone Hall, near Charleston, South Carolina. Above right: Of the orginal 27 cabins at Boone Hall, nine remain. Right: One of five slave houses at Horton Grove, near Durham, North Carolina. Built in 1851, it probably housed four families.

Beside the path leading from the visitors center to the 18th-century brick mansion at Carter's Grove, near Williamsburg, Virginia, stand the slave quarters—two double houses, one of logs, another of rough-sawn clapboards; a tiny overseer's cabin; small garden plots; livestock pens. As visitors walk past, they are accosted by a genial young black man in a simple 18th-century costume. He invites them to stop for a moment and become slaves.

Most tourists respond with nervous titters, their discomfort obvious. Within a few minutes, however, the guide has his group acting the parts of Africans tightly packed in a slave ship, a family being separated on the auction block, a work gang driven by an overseer. The guide huddles three people together so tightly that the elbows of one dig into the belly of the next. This, he tells the group, is how newly captured Africans were brought to America, lying manacled in the holds of ships, scarcely moving for weeks at a time. As visitors play a family being sold at auction, the guide mimes the role of an auctioneer pulling mother, father, daughter, and son from [illegible] mother's arms. Despite the young man's charm and [illegible] humor, the horror of these events is unmistakable, the lesson hard. Few tourists can absorb the fact that such cruel behavior was practiced and even regarded as normal.

Given the brutality of slavery, it's not surprising that the houses slaves lived in were allowed to crumble into dust. (The quarters at Carter's Grove have recently been reconstructed on the sites of the originals.) For decades no one—black or white—wanted to think about what the buildings symbolized. Plantation houses were preserved with reverential care, but no one wanted to remember the more than a million African-Americans upon >



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whose backs a whole culture rested. Often the only trace of these people came from the siftings of archaeologists: broken pipestems, a cowrie shell (used as money in Africa), the rusted remains of a nail.

This incomplete view of history is changing, however, with the new interest in African-American culture. And the few slave cabins that have survived—behind the big houses at Sotterley Plantation in Maryland; at Stagville near Durham, North Carolina; at Boone Hall in Charleston, for example—are the focus of intense scrutiny. A new generation of historians is evaluating the structures not for their architectural value because most are simple, stark, even forbidding, but for what they say about the people who lived in them. These historians, both black and white, are seeking to recover the dignity and grace of the African-American culture that evolved under the horrific conditions of slavery.

"We need to restore a lost landscape," says Ed Chappell, architectural historian at Colonial Williamsburg, under whose direction the reconstructed quarters at Carter's Grove were built. Dorothy Spruill Redford, manager of the museum at Somerset Place, the coastal North Carolina plantation where her forebears worked as slaves, puts it another way: "You must see history whole!"

Redford began to research her own ancestry in the 1970s after seeing Alex Haley's *Roots*, and in 1986 she organized a homecoming at Somerset on the 200th anniversary of the first arrival of Africans to the plantation. Almost 3,000 people responded to Redford's invitation, many descendants of Somerset slaves. The event has since become biannual, and Redford has begun organizing the reconstruction of a cabin.

When asked why she wants to bring back such bitter memories, Redford says, "You diminish yourself if you don't know whence you come. You don't have a benchmark." She looks around the property "This will never be thought of again as just the Collins place," she adds. "It belongs to all of us."

Acting the part of a slave at Carter's Grove is a stern education, but no more enlightening than walking around the quarters at Horton Grove, on the Stagville Plantation near Durham, North Carolina. The Stagville Big House, built on a rise, overlooks what were once vast fields and are now trackless tangles of second-growth forest. The Horton Grove slaves' houses, down in a hollow about a mile away, surround a large barn. The distance from the big house gave the slaves some freedom to nurture their own way of life.

Thus far, there has been little restoration of these rough, two-story timber structures faced with vertical boards, but all five have been stabilized. According to Alice Eley Jones, a slave descendant and African-American history coordi-



ator at Stagville, whatever the buildings may have looked ke, the community they sheltered functioned like a village in frica. After vast research, and dozens of interviews, Jones tells f tree trunks whitewashed in honor of the spirits that inhabed them, of yards swept clean to the bare clay in front of the ouses. There squatted the elders who by common consent ealt with the problems and hopes of the community, from he discipline of drunkards and wayward children to the orgaization of celebrations. Women braided fine coiled baskets nd cooked fried foods, stews, and savory sauces; they served he black-eyed peas, okra, and watermelon that were all frican in origin. Jones describes the interiors of the houses here every inch of wall was covred with decorations: scraps of loth, printed advertisements, hives f paper wasps, dolls made of sticks nd clay, hollow gourds filled with ried herbs and spices.

Somerset Place, where Dorthy Redford is the curator and hisorian, lies deep in the wooded wampland of coastal North Carlina. Although plans are under ay to rebuild the cabin of Old uckey, one of the first Africanmerican woman on the plantaon, only the foundations survive om the slaves' row. In the meanme, docents use storytelling to ring the culture back to life. Redord delights in telling of plantaon-born customs—particularly frican folk medicine—that surive to this day. An example is the ractice of collecting the first May ain and using it as eyewash to cure hatever ailment your eyes may uffer. One slave descendant, an ld woman who lives down the oad in Creswell, is a burn doctor. She talks fire out," says Redford. The woman speaks to the wounds nd it is said that she is able to reuce inflammation and sometimes ven eliminate scar tissue.

Perhaps the most beautiful nd eerie slave quarters in the South re at Boone Hall, near Charleson, South Carolina. As you approach the big house along an allée f live oaks, a row of small cabins ppears to the left, half-hidden beind the trees. The beauty of the iny houses is at once breathtaking nd shocking. You find yourself asking, How can I admire this picture? It's a record of oppression.

But if you should ask Joyce V. Coakley, the slave descendant who has become a historian of African-American culture in the area, Boone Hall's quarters are even more interesting than its famous allée or its white colonnaded plantation house. Coakley, like her fellow historians throughout the South, has painted a picture of slave culture and its influence on current American culture through the testimonies and stories of former slaves and their descendants.

Her favorites stories are about churches, the single most important institution in the African-American community and one that links family genealogies from slave days to the >



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present. ("For years, some white man might have been able to tell you you couldn't vote," says Redford, "but he could never tell you that you couldn't become head deacon!") Coakley remembers with pleasure the A.M.E. clap, a clapping rhythm practiced in African Methodist Episcopal churches and one that almost certainly comes from "the Continent," that is, Africa. She also remembers hearing of young would-be church members called seekers who would leave the homes of their mothers and fathers on a certain night in spring during revival season. "The seeker would go out alone into the wilderness to meet the morning star," Coakley recalls. "Everyone who entered the church did it, up until the 1960s."

Many old plantations are in danger throughout the South—some from the natural forces of rot and weather, others from encroaching development. Ironically those that survive may do so not because of their big houses but because of their slave quarters. Sotterley, a Maryland tobacco plantation near the Chesapeake Bay, is a case in point.

For years the 1710 plantation house, which looks down a gentle slope to the Patuxent River, was open for limited tours. Guides exulted over the Chippendale staircase and the exquisite Georgian detailing of the gables. They scarcely mentioned the slave cabin—the single survivor of a row of ten—tucked away next to a ravine halfway down the slope.

But Sotterley couldn't pay its bills and this year it was placed on the National Trust for Historic Preservation's list of endangered places. As Elizabeth Wainger of the National Trust points out, "Sotterley tells a powerful story of our country's effort to come to terms with slavery." Agnes Kane Callum, the great-granddaughter of a Sotterley slave, and John Briscoe, whose great-grandfather owned that slave, are working together to save the plantation for future generations.

"I wouldn't want to see the slave quarters without the mansion, nor the mansion without the quarters," says Callum. "Together they tell the story." The 1830 post-in-ground cabin is tiny and, compared to the mansion, rustic: a layer of rough boards nailed to uprights, the cracks filled in with clay. "When you touch it, feel it, and see it there," says Callum about the cabin, "it will tell you about history. If a people can survive conditions like that, then they must be not only physically strong, but of strong character."

Money has already been raised to begin restoration of the cabin this year. Together Briscoe, Callum, and their colleagues on Sotterley's board may yet be able to make the place into the landmark of American culture that it deserves to be, one where black and white Americans can work together and look with clear eyes on their common past.

"The day I met Mr. Briscoe was a great day for me," says Callum. "Things had come 360 degrees around. His great-grandpa bought my great-grandma. And here we were 148 years later, free and equal." ■

William Bryant Logan writes often for House Beautiful on travel, architecture, and gardening.

SURVIVING SLAVE STRUCTURES

Slave quarters still stand behind the following houses:

Aiken-Rhett House, Historic Charleston Foundation, 48 Elizabeth St., Charleston, SC 29403; 803-723-1159. While most of William Aiken's slaves lived on his plantation at Jehossee Island, several stayed in a two-story stuccoed brick building behind his Charleston house. Many slept in a second-floor dormitory; several smaller rooms, each with a fireplace, were reserved for important workers such as the cook.

Bellamy Mansion, 503 Market St., Wilmington, NC 28401; 910-251-3700. The two-story Italianate brick slaves' house behind this urban mansion is remarkable for its spacious rooms with large windows—four for sleeping and a common area with laundry.

Former Gregg and Wallace Plantation, now the site of Francis Marion University, 4822 East Palmetto St., Florence, SC 29501; 803-661-1225. Two single-family, one-room dwellings built of rough-hewn pine logs, each with a fireplace and two windows. Tours by appointment only.

The Hermitage, 4580 Rachel's Lane, Hermitage, TN 37076; 615-889-2941. At Andrew Jackson's former estate there are three remaining slave cabins which are intact. Archaeologists discovered secret pits, lined in brick, under the remains of older cabins where slaves stored food, treasured items, and sometimes hid people.

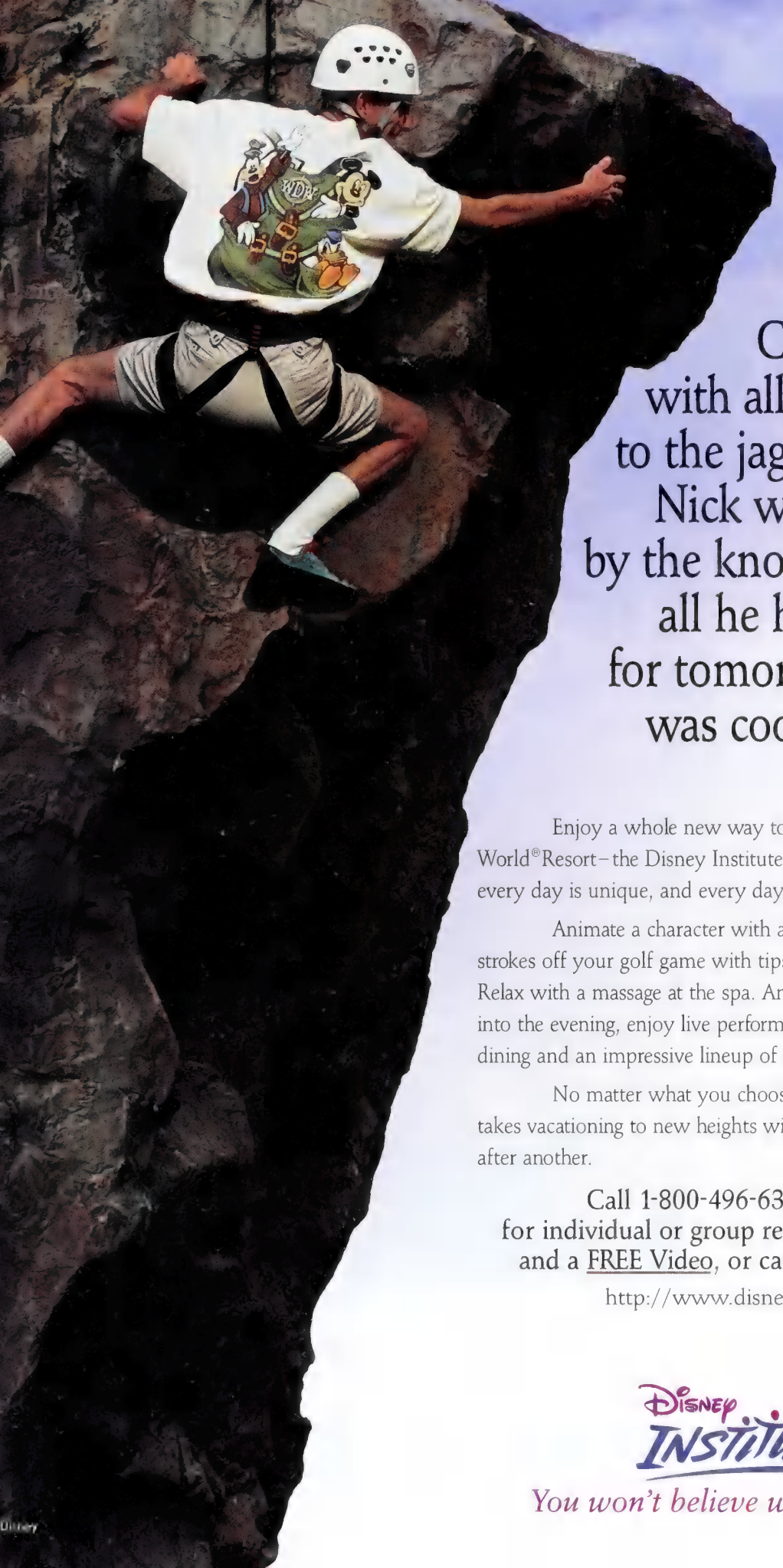
McLeod Plantation, Historic Charleston Foundation, P.O. Box 1120, Charleston, SC 29401; 803-723-1623. Five white clapboard buildings, each divided into two spaces—one multipurpose room, the other a small bed chamber. Tours by special arrangement.

Mount Vernon, George Washington Memorial Parkway, Mount Vernon, VA 22121; 703-780-2000. The barracks-style slave quarters, reconstructed during the 1950s, were built originally in 1792 for house servants and craftspeople.

Oakley Plantation, The Audubon State Commemorative Area, P.O. Box 546, St. Francisville, LA 70775; 504-635-3739. The original quarters on this site no longer exist, but two one-room wood cabins with brick chimneys and shingled roofs—typical in this area—were moved from a nearby plantation. Audubon created many of his famous bird paintings at Oakley.

Prestwould, Prestwould Foundation, P.O. Box 872, Clarksville, VA 23924; 804-374-8672. The cabin, typical of early slave quarters in America, was begun around 1780 and remodeled in the late 1790s to house two families. The rooms of pine and tulip poplar set on stone piers are divided by a stone chimney with fireplaces set on either side.

Boone Hall, P.O. Box 1554, Mt. Pleasant, SC 29465; 803-884-4371. **Carter's Grove**, Colonial Williamsburg, P.O. Box 1776, Williamsburg, VA 23187; 800-HISTORY. **Somerset Place**, 2572 Lakeshore Rd., Crestwell, NC 27928; 919-797-4560. **Sotterley Mansion**, P.O. Box 67, Hollywood, MD 20636; 301-373-2280. **Stagville Center**, P.O. Box 71217, Durham, NC 27722; 919-620-0120.



Clinging with all his strength to the jagged rock, Nick was comforted by the knowledge that all he had scheduled for tomorrow was cooking class.

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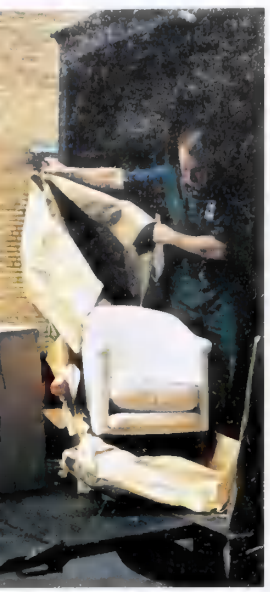
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PUBLIC OFFERING

Most designers open their antiques-filled showrooms only to colleagues. But Mariette Himes Gomez invites all of us in

By Beth Sherman

There's no elaborate sign. No imperious salespeople. And no need to flash your business card. In Mariette Himes Gomez' office and showroom on Manhattan's Upper East Side, the atmosphere is so laid-back it's tempting to feel you're in the home of a friend with fabulous taste.

The fact that all the furnishings happen to be for sale is one of New York's best-kept decorating secrets. Six times a year the interior designer travels to Europe, visiting international antique shows and small, out-of-the-way shops in Paris, London, and the surrounding countryside. She returns from these buying trips with truckloads of antiques—Art Deco love seats, a set of 19th-century chairs from an Irish castle, French oak mirrors handcrafted in the 1930s—that are displayed in her 4,500-square-foot showroom in a former factory warehouse alongside her own furniture designs.

"Some designer showrooms can be very intimidating," Gomez says. "But I believe in a relaxed, loose presentation where people can wander around the shop looking for things they really love."



After a shopping spree in Europe, a shipment arrives (clockwise from top left): First off the truck, 18th-century tub chairs from France; Gomez and the movers on break; the designer and shop manager Dominick Rotondi inspect an English Regency bench; showroom chairs; love seat by Ruhlmann.

She herself is attracted to pieces with clean, architectural lines, stylish details and meticulous craftsmanship. Chairs are a personal favorite. ("They're like people. They have legs. They have personality.") Because many of the furnishings are arranged as room vignettes, visitors get to learn from the designer's eye—noticing, for example, a crystal chandelier over a French trestle farm table. Prices are as diverse as the furniture, ranging from $1,200 for a mahogany table with an urn-shaped base to $12,000 for a pair of 18th-century English chairs upholstered in tapestry.

The stream of furniture into and out of the showroom leaves Gomez perpetually ebullient. "I love shopping for decorative things," she says happily, watching another shipment being unpacked. "When you're a designer, more is never enough!" ■

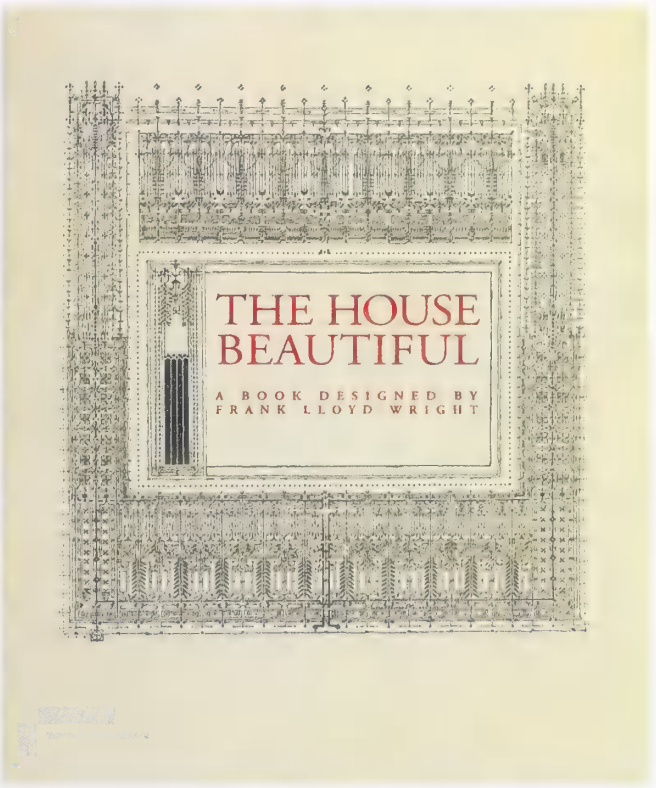
Gomez Associates, 506 E. 74 St., 3rd Floor, New York 10021; 212-288-6856.

SURVEYING A CENTURY

The past one hundred years have been fraught with more change than any epoch in the history of architecture. Through it all, House Beautiful has been there to report, analyze, and support the best in domestic design

By Martin Filler

a name is also a destiny, hen the origins of House eautiful were prophetic of its le as a leading judge and adocate of the best in residential chitecture throughout the st century. In 1896 a young chitect in suburban Chicago nd one of his first private ients, William H. Winslow, ecided to reprint an inspiraonal lecture by William C. annett, a Unitarian minister nd proponent of the Arts and rafts Movement. Called *The ouse Beautiful*, the extravantly embellished volume put rth the movement's central elief that the home was the ost deserving focus of creativy. The book's designer was amed Frank Lloyd Wright, nd the ideas in that publicaon so influenced two like-minded Chicagoans—Eugene app and Henry Blodgett Harvey—that in December 1896 ey in turn founded a monthly magazine with the same title nd dedicated to the same high ideal. (A centennial facsimile *The House Beautiful* has recently been issued by Pomegrane Artbooks. *See inset above.*)



Fittingly, House Beautiful's coverage of contemporary chitecture got off to a strong start with the publication in ebruary 1897—the magazine's third issue—of Frank Lloyd Vright's own house in Oak Park, Illinois. *(See illustration 1 on neline, p. 120.)* For the struggling, as-yet-unknown architect, ot quite thirty, that admiring article brought nationwide cognition for the first time. This prescient critique identid the goals Wright would pursue throughout his life's work: make his buildings and their interiors an inseparable ganic whole, to relate his structures to their natural surundings, and to create spaces of seamless continuity.

"Here is a case," an unnamed House Beautiful writer id of the Wright house, "where nothing has been done astily or carelessly, and every room has been arranged with the intention of obtaining a complete composition. . . in fact, the arrangement of the windows is purposely such as to cause the rooms to depend largely on the trees outside for part of their charm. . . . The outcome is that there is all through that impression of one thing leading up to another, but still not having in the least a studied appearance." Wright never forgot the tremendous boost House Beautiful gave his career at its inception.

In C.E. Percival's lively 1906 cover story on Wright's Hardy house in Racine, Wisconsin *(5)*, the architect is quoted with characteristic outspokenness. "Rooms should be in themselves restful, quiet pictures, backgrounds for the life within their walls," Wright told the author. "The sentiment of it all is comfortable repose, elegance without luxury, practical completeness without ugly lines. And *no junk!*"

In August 1906 Percival again wrote on Wright, praising his Glasner house in Glencoe, Illinois *(4)*, for its dramatic siting and modern efficiency. Even in those days good help was hard to find, and the author admired Wright's plan—"A House Without a Servant"—for its "simplicity of arrangement; for rooms all on one floor; for a pleasant accessible kitchen; for every convenience that would lighten the housekeeper's duties; for plenty of sunny windows."

The proliferation of design magazines here and abroad in the 1890s stimulated important crosscurrents. The Arts and Crafts Movement had its roots in Britain, and new developments there were followed closely by House Beautiful. In the December 1899 issue, C.F.A. Voysey's Walnut Tree Farm in Worcestershire *(2)*, a quintessential Arts and Crafts country house by a master of the genre, was recommended to clients on this side of the Atlantic. "It is easy enough to secure plans for a beautiful and expensive house," an unnamed writer >

WILL YOU turn the corner?

Or keep heading down the same road?

Will you go the next mile?

Or be content

to travel

in the same circles?

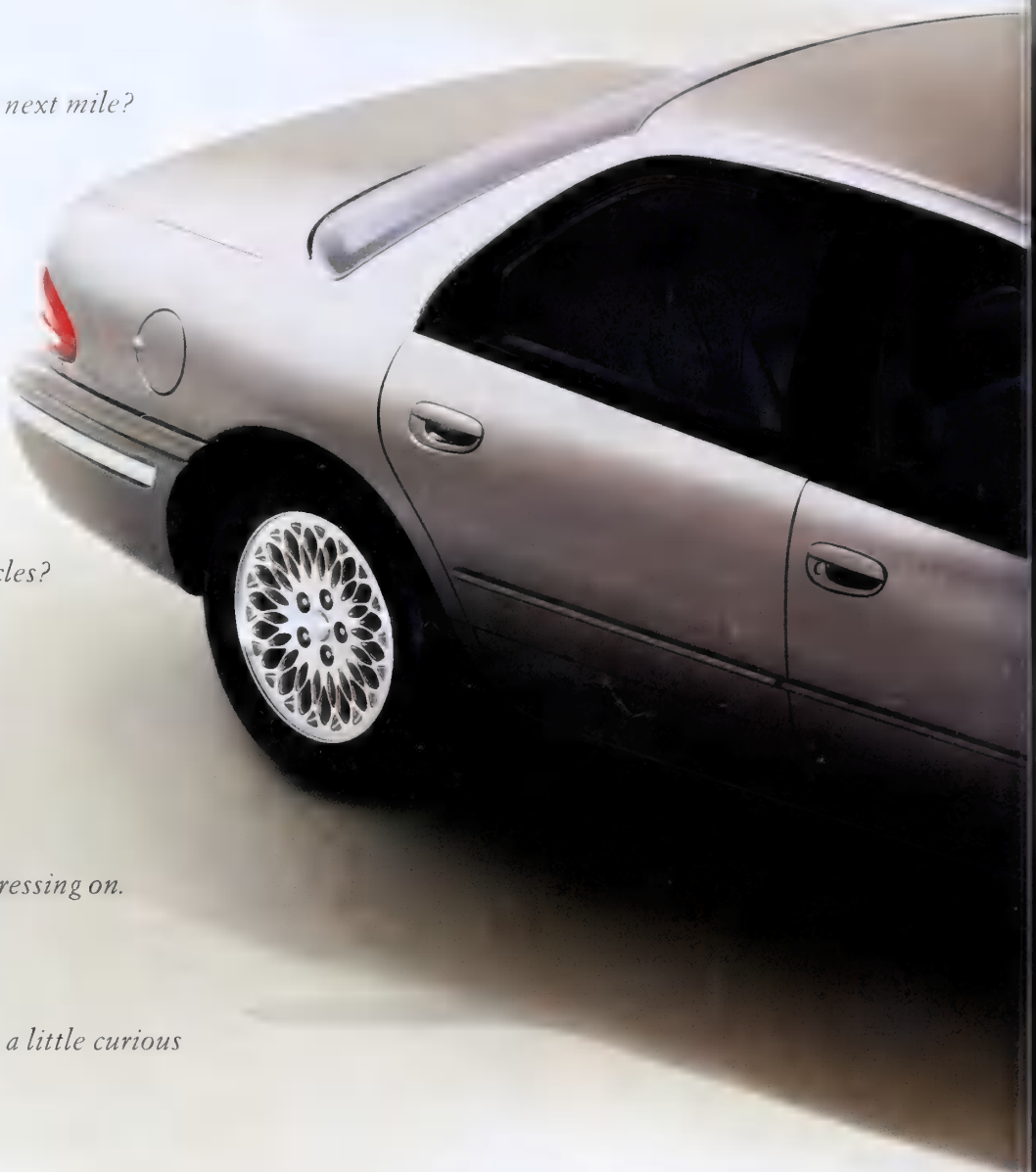
Today,

technology is pressing on.

Aren't you just a little curious

what's over the next hill?

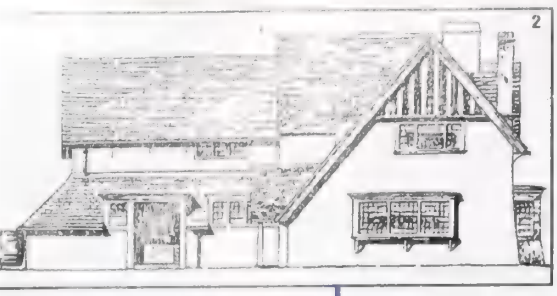
The 1997 Chrysler Concorde LXi

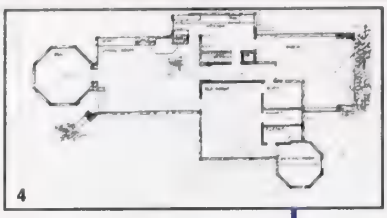


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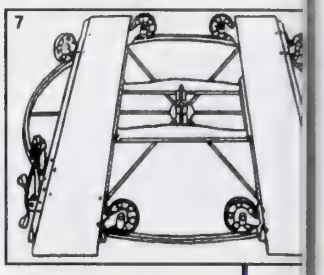












1896 1897 1898 1899 1900 1901 1902 1903 1904 1905 1906 1907 1908 1909 1910 1911

F.L. Wright's Oak Park house

C.F.A. Voysey

E. Lutyens & G. Jekyll

F.L. Wright's Hardy house

F.L. Wright's Glasner house

E. Lutyens

Automobile Turntab

noted. "It is easy enough, also, to find designs for simple cottages which cost little. . . . Yet to secure from the architect just the right mean between extravagance and bareness requires some ingenuity. The right kind of simplicity has been acquired in the house here illustrated."

Early in the new century, House Beautiful published several English country houses by Edwin Lutyens with particular attention to their brilliant integration of architecture and landscape. Lutyens's discoverer and most frequent collaborator was Gertrude Jekyll, greatest of modern English garden designers. An unsigned article in November 1903 on that team's Crooksbury in Surrey *(3)* noted that "The new house is a complete whole . . . so cleverly set . . . that it is as if no other design had been thought of." And the April 1908 cover feature on Lutyens' Papillon Hall in Leicestershire *(6)* praised the crisply massed structure for its "extreme reticence. It is this latter quality that gives to English work so much of its charm and renders it unlike much of our American designing."

In September 1914—a month after the outbreak of World War I—House Beautiful published a large residence with that very quality. Of Stephenson and Wheeler's Garver house in Oyster Bay, New York *(8)*, Samuel Howe wrote, "It is English right through, English in incentive, English in detail, and yet [has] modernity, utility, and strange to say, beauty." This was an early example of "the big little house," a trend in which the rich discreetly chose to make their mansions seem less showy than those of the recent Gilded Age.

Many of the innovations announced in House Beautiful during its early years concerned the technological changes that were reshaping modern domestic life. In the August 1911 issue, "Housing the Automobile" included a wide variety of garage schemes (including a Wright design), a diagram of an ingenious automobile turntable *(7)* and helpful advice for those who still kept horses as well as automobiles. "When a garage is combined with a stable it is necessary to keep the former entirely separate from the latter," advised Charles E. White, Jr., delicately adding, "Otherwise, ammonia from the stable will tarnish the metal work of the cars."

Another enormous change, geographic in nature, was the emergence of southern California as the nation's new center of architectural experimentation. Writing in the February 1921 issue, Eloise Roorbach found that Irving J. Gill's daringly cubist Dodge house in Los Angeles *(9)*, "though unmistakably Californian, nevertheless exemplifies certain bold and novel ideas in design, construction and decoration that make it notable, even in this land where originality in architecture is to be expected." Yet House Beautiful, whose wide range has always accepted traditional as well as avant-garde approaches, presented several of Addison Mizner's more florid Spanish Revival houses in Palm Beach *(10)* in the December 1925 issue, at the height of the Florida land boom. Though based on the same Spanish Colonial prototypes that inspired Gill, Mizner's fanciful concoctions were unabashedly theatrical and escapist, both a continent and a universe away from the pure geometry of the first California modernist.

Though the prosperous 1920s witnessed an outburst of new home construction in every conceivable historical style, House Beautiful took an early stand as one of the first mass-circulation periodicals to educate the American public in the new principles of modern design that were revolutionizing world architecture. For example, writing on "Six Modern European Houses" in the September *(Continued on page 126)*



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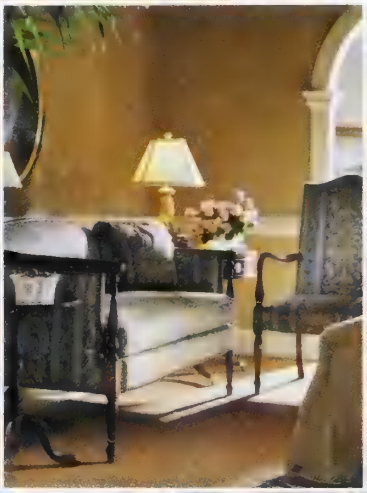
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Continued from page 120


8


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10


13


12


11

1913 1914 1915 1916 1917 1918 1919 1920 1921 1922 1923 1924 1925 1926 1927 1928 1929

Stephenson & Wheeler

Irving J. Gill

Addison Mizner

Le Corbusier & Jeanneret

R. Buckminster Fu

Marcel Br

1928 issue was Henry-Russell Hitchcock, the architectural historian who, with Philip Johnson and Alfred H. Barr Jr., was to organize the Museum of Modern Art's influential "Modern Architecture: International Exhibition" four years later.

In these pages Hitchcock proclaimed the white-walled, flat-roofed, strip-windowed house in Vevey, Switzerland, that Le Corbusier and Pierre Jeanneret designed for the former's parents *(11)* "as free from nonessentials as an airplane." Interestingly, Hitchcock also included several less radical examples of modernism—with brick walls, pitched roofs, curving walls and arches—that were later banished from the 1932 MoMA show, in which he, Johnson, and Barr promoted a uniformly stark, hard-edged image that became the prevalent stereotype.

Several thought-provoking essays in House Beautiful debated the merits and faults of the new movement. "Will This Modernism Last?" asked a pair of articles in January 1929. "Yes," answered Thomas E. Tallmadge, who predicted that "If it is an architectural fashion it will last about thirty years, but if it introduces an architectural era it will be with us in various forms for five hundred years!" Yet Tallmadge was caustic about the "machines for living in" of Le Corbusier. "In my opinion they are terrible," he wrote, "No grace, no charm, no ornamentation of any kind; stark construction and efficiency, perhaps, but no amenity. . . . Bridges, automobiles, and so forth are not architecture and cannot be compared to architecture. Architecture is building purposely beautified."

Taking the opposing viewpoint was Ralph Adams Cram, the Gothic Revival architect whose assessment was also surprisingly balanced. "You can invent a style for the skyscraper and apply it universally," Cram allowed. "But for heaven's sake don't try to standardize the house in which [we] are to live. . . . 'Will this modernism last?' No, not in itself, but it will leave an influence for good that we very much need."

A similarly judicious approach was taken by Dorothy Todd, writing in October 1929, the month of the stock market crash. In "Some Reflections on Modernism" she included both a minimalist interior by Marcel Breuer *(13)* as well as a luxurious salon by Jean-Michel Frank. "It therefore becomes apparent," Todd wrote, "that any such generalization as 'Modern' applied indiscriminately to the whole field must inevitably lead to confusion."

But such a level-headed view of the contemporary scene was not universal, and in September 1929 one of the oddest residences ever to appear in House Beautiful was published. R. Buckminster Fuller's proposed Dymaxion House *(12)* crystallized that engineer's belief that affordable modern housing could be manufactured, assembled, and maintained along much the same lines as mass-produced automobiles. Suspended from a central mast rather than raised above a foundation, the hexagonal Dymaxion House captivated the writer, Theodore Morrison, who urged, "Let us not boggle at houses hung from masts as practical impossibilities or fables! Perhaps when the principle of inflation has run its full course, we shall have dirigible houses in which we can cut away for Europe when we will, and return to our mooring masts from the clouds."

The Great Depression put an end to such giddy pipe dreams. A more sober and exacting view of modernism as a kind of purgative against the excesses of the material world was set forth in the May 1931 issue by Ise Gropius, wife of Walter Gropius, former head of the Bauhaus. "We must provide for ourselves environments free from old-fashioned >

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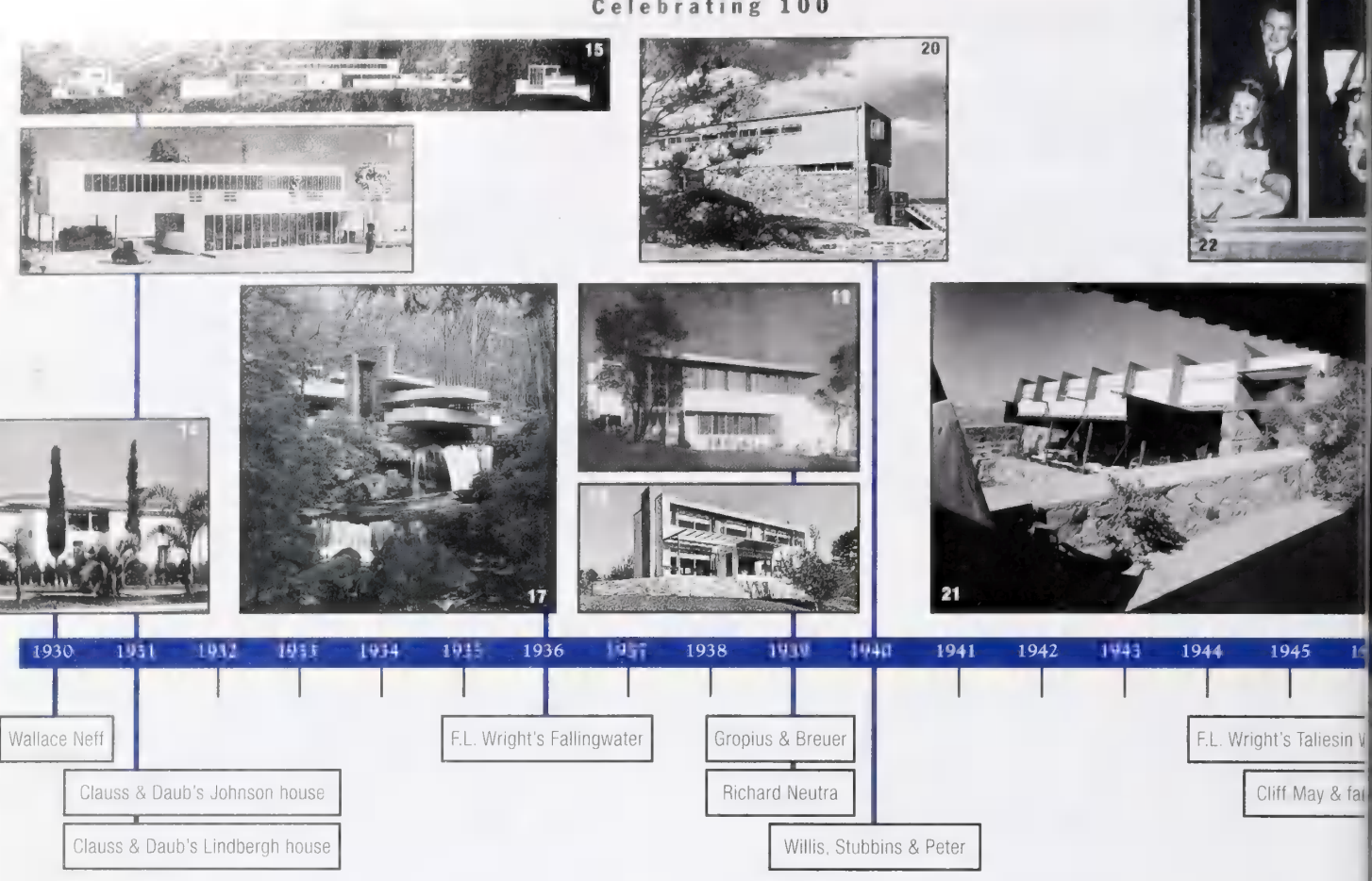


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gimcracks and superfluous ornamentation," she decreed, "environments that will as far as possible prevent waste of nervous energy in our daily routine."

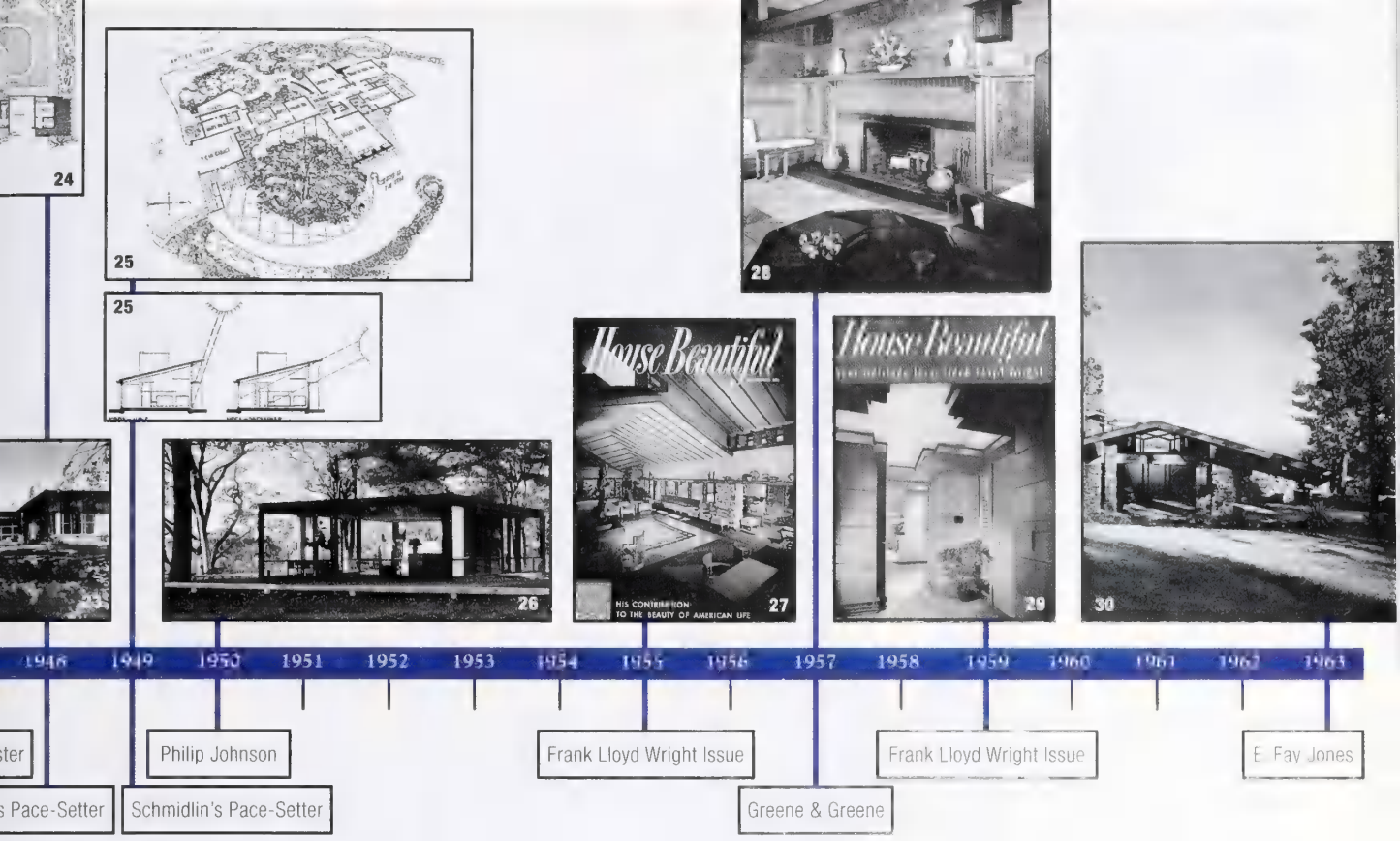
America's most assiduous evangelist of that new design faith was Philip Johnson, whose October 1931 article on "Two Houses in the International Style" headlined the term he, Hitchcock, and Barr were to make synonymous with modern architecture at MoMA four months later. The sleek, unadorned residences by the firm of Clauss and Daub—for aviator Charles A. Lindbergh *(15)* and Johnson's mother *(16)*—were never built, but their value in helping spread the new architectural gospel was significant.

Much more to the popular taste, however, was architect Wallace Neff's own house in San Marino, California *(14)*, published in September 1930. Falling somewhere between the polar opposites of Irving J. Gill's and Addison Mizner's transformations of the Spanish Colonial style, Neff's scheme projected an easy, irresistible charm and a clear appropriateness to its site and climate. It helps explain the loyal following Neff was to develop during the decade ahead among movie stars and moguls who found in his luxurious designs their real Hollywood dreams.

During the 1930s, House Beautiful sponsored a number of design competitions intended to show the general public that modern architecture could be as affordable and enjoyable as imitative styles in housing, if not more so. For example, first prize in the magazine's annual small house competition in January 1939 went to Richard Neutra's Kaufman house in Los Angeles *(18)*, a forcibly compact residence that demonstrated why the architect was unsurpassed in adapting International Style theories to California living.

On the East Coast, the Colby house in Marblehead Neck, Massachusetts *(20)*, by Royal Barry Willis, Hugh Stubbins, and Marc Peter, prize winner in a January 1940 competition, marked a brave departure in vacation house design in a part of the country where tradition still reigned. And in the nearby town of Lincoln, Walter Gropius and Marcel Breuer's Ford house *(18)*, published in December 1939, was another thoughtful regional adaptation of the International Style. Finally, the resurgence of Frank Lloyd Wright's long dormant career, exemplified by his two residential masterpieces of the 1930s—Fallingwater in Bear Run, Pennsylvania *(17)*, and his own winter home, Taliesin West in Scottsdale, Arizona *(21)*—reminded a new generation that America had produced a modern genius superseded by none in the world.

World War II, which the U.S. entered in 1941, brought a virtual halt to private residential construction for the duration. The end of the conflict four years later unleashed a long pent-up demand for new housing as veterans returned home and started families. The main focus of House Beautiful shifted toward advising its information-hungry readers on how best to make their homes as up-to-date and convenient as possible. One remarkable display of the magazine's expanded role was a 26-page portfolio in the April 1946 issue on the Los Angeles home of architect Cliff May and his family *(22)*, he now best remembered as the popularizer of the California ranch house. This exhaustively detailed account of the Mays' rambling, informal house, filled with labor-saving ideas that could be adapted easily and economically, now seems like a veritable checklist of trends that were soon



spread throughout America during the ensuing decade of burban expansion.

Understandably, after the popular success of this arti- the editor-in-chief of House Beautiful, Elizabeth Gordon, ose May to design the magazine's first Pace-Setter House *4)*, which was built in Los Angeles, furnished, opened to e public for two months and published in the February 1948 ue. The second annual Pace-Setter House *(25)*, designed Emil A. Schmidlin, in Orange, New Jersey, and published November 1949, concentrated on climate control, which d been largely overlooked in the postwar enthusiasm for e exciting new architecture that was suited to benign Cal- rnia weather, which is far from the continental norm.

The West Coast was such a fertile source of fresh resi- ntial design ideas that House Beautiful continued to see it as veritable laboratory for contemporary living. In a September 47 feature on "the 12 Best Houses of the Last 12 Years," half re in California and the Pacific Northwest. They included handsome but typically unpretentious house by William urster in Woodside, California *(23)*. Wurster's humane ion of the International and Bay Area Styles was one of the st sensitive adaptations of modernist forms to American es and focused new attention on the long tradition of archi- ctural excellence in the San Francisco region.

The heightened sense that America had become a rld power increased recognition of our indigenous artistry. he sign of that was House Beautiful's reappreciation of harles Sumner Greene & Henry Mather Greene's majestic rts and Crafts masterpiece, the Gamble house in Pasadena, lifornia *(28)*, published in January 1957 in honor of that long-forgotten landmark's golden anniversary. But implicit in that article's title—"Recognizing Our Own Architectural Traditions"—and in the text was a rebuke to what Elizabeth Gordon felt had been the subversive influence of the "foreign" International Style, even though modernism had American as well as European origins

Similarly, the magazine's fully deserved special issues in honor of Frank Lloyd Wright, in November 1955 *(27)* and October 1959 *(29)*, were also partisan platforms for Wright as a vehement foe of the International Style. (Those tributes were organized by John de Koven Hill, House Beautiful's architecture editor, a former student of Wright's.) Even after Wright died in 1959, his spirit lived on in the work of architects such as E. Fay Jones, whose Snow house in Fayetteville, Arkansas *(30)*, published in October 1963, continued the principles Wright first set forth almost seven decades earlier.

As a result of House Beautiful's narrowed definition of what modern architecture was and ought to be during the 1950s, several of the central icons of American house design were to appear in its pages only years after they were completed. Among them were Philip Johnson's Glass House in New Canaan, Connecticut *(26)*, and Charles and Ray Eames's own house in Pacific Palisades, California *(38)*, which was run in July 1978, only one month before Charles Eames's death. Though the Eames house used prefabricated industrial components, its warmly human feeling was completely different from the gleaming perfectionism of Johnson's transparent country retreat. Yet both were unmistakably American expressions. The interiors of the Eames house, where the owners arranged a dense and ever-changing collection of their



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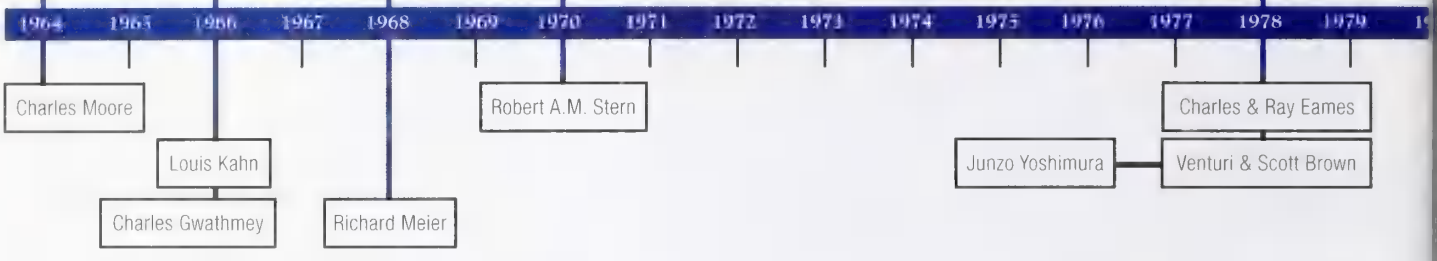












own furniture designs, folk art, and toys, were particularly influential. More profusely filled with objects than any architectural spaces since the rise of modernism, they pointed the way toward the work of such Postmodern iconoclasts as Robert Venturi and Charles Moore.

The great changes about to occur in American society during the 1960s were announced in the startling new schemes that began to burst onto House Beautiful's pages early in that turbulent decade. Charles Moore's own house in Orinda, California *(31)*, published in July 1964, was presented with an emphasis on its economical construction and clever sliding wall system. Not commented upon, however, was its hipped roof—long taboo during the dominance of the flat-roofed International Style—or its recollection of Classical tradition with Roman aediculas (made from telephone poles) that canopied the living room and bath.

That return to historical, and specifically ancient, sources of inspiration was led by Louis I. Kahn, America's greatest architect since Wright and hero to the new generation that included Moore and Venturi. Kahn designed very few private residences, but House Beautiful ran the best one, his Esherick house outside of Philadelphia *(32)*, in the September 1966 issue. Kahn's "rational obsession with natural light and its effect upon form, and vice versa, is here highly resolved," the unsigned text pointed out. "Critics have admired Kahn's tendency 'to bridge the gap between architect and artist,' and this is seen most clearly in his ability to juxtapose severe intellectual simplifications with gracious human warmth."

The young architects whom Kahn inspired to think more like artists jolted the profession back into an awareness of its age-old cultural leadership. Charles Gwathmey's excitingly sculptural house for his parents in Amagansett, New York *(33)*, published in July 1966; Richard Meier's dazzling, neo-Corbusian Smith house in Darien, Connecticut *(34)*, featured in a September 1968 article; and Robert A.M. Stern's calculated confrontation of Shingle Style and modernist forms in an East Hampton, New York, house *(35)* presented in May 1970 all gave notice that conventional modernism had become a thing of the past.

The new breadth of possibility that Postmodernism promised at its outset was epitomized by Robert Venturi and Denise Scott Brown's own richly eclectic Art Nouveau period house outside Philadelphia *(37)*, which was published in August 1978. Venturi told then-architecture editor Susan Grant Lewin that the couple's compendium of decorative arts from Sheraton and Arts and Crafts through Art Deco and Milanese Modern could best be defined as "bourgeois splendor that doesn't take itself too seriously." That broadminded attitude and ironic wit—conspicuously missing from most modernist design—produced an exhilarating sense of completeness. Indeed, the Japanese modern Rockefeller house in Pocantico Hills, New York, by Junzo Yoshimura *(36)* published in October 1978 could be seen in that new context as not so much modernist as calling upon the same Asian traditions that had also inspired Frank Lloyd Wright.

Though Postmodernism is now thought of most often as a high style based on historical motifs, Venturi and Scott Brown also encouraged a new respect for old vernacular traditions. Their deceptively simple shingle-sided Coxe- >



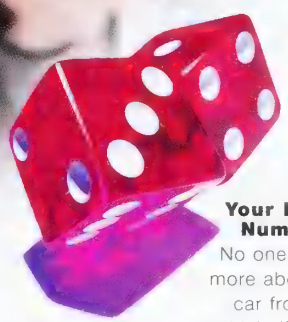
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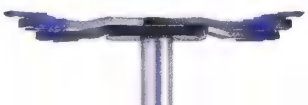
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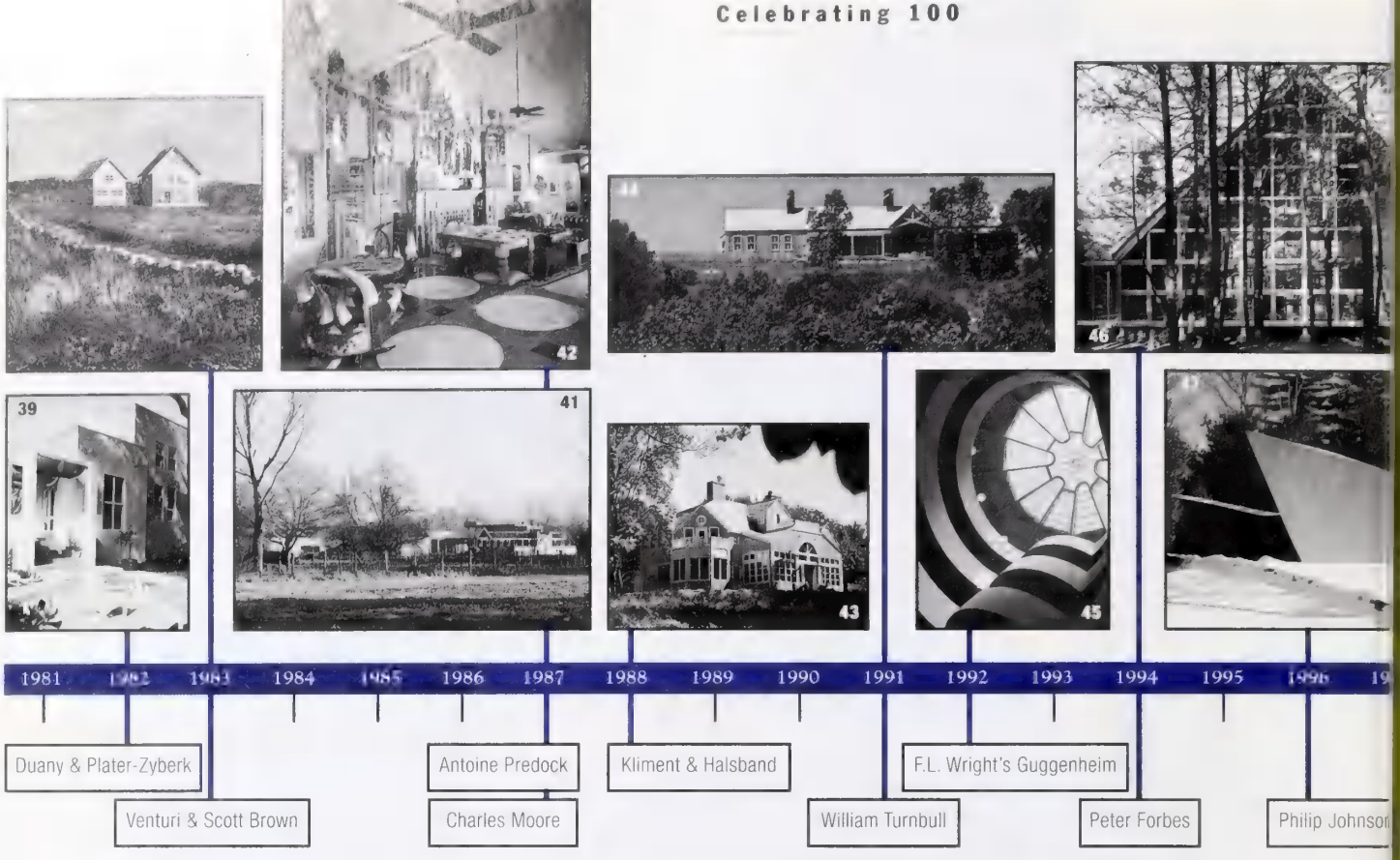
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Hayden houses on Block Island *(40)*, published in the May 1983 issue, are as unassuming as fisherman's shacks but are also highly sophisticated in their precise siting and playful twists on architectural scale. Another husband-and-wife architectural team—in itself an innovation as more women entered the profession—helped to revive another vernacular tradition, this time in South Florida. Andres Duany and Elizabeth Plater-Zyberk's Coconut Grove house in Miami *(39)*, published in August 1982, summons up the suave Moderne manner as it flourished in that resort in the 1930s and 1940s but reinterprets it for a new decade with complete originality.

Similar regional variations on vernacular themes continued to play a major role in House Beautiful's coverage during the architectural boom years of the 1980s. Antoine Predock's house for a family in New Mexico's Rio Grande Valley *(41)*, published in the January 1987 issue, melds the venerable forms of the Spanish Colonial tradition with the rigorous rationalism of Luis Barragán and Aldo Rossi. Completed that same year but completely different in spirit is Charles Moore's wildly idiosyncratic house for himself in Austin, Texas *(42)*. Resembling a cluster of southwestern farm buildings on the exterior, inside it is a glittering geode crammed with personal treasures and architectural memories. High Ridge Ranch in Sonoma County, California *(44)*, by William Turnbull, is as straightforward as Moore's house is complex. House Beautiful's current architecture editor, Susan Zevon, wrote in the November 1991 issue that "Turnbull's buildings are diverse, but they consistently enhance their sites . . . carefully placed to lead you from one choice vista to another."

Two New England houses [illegible] up how our pluralistic times now take for granted a [illegible] solutions to similar architectural programs. Robert M. Kliment and Frances Halsband's ambitious dialogue with the Shingle Style in a house on Martha's Vineyard *(43)* published in January 1988 typifies one approach. The strikingly high-tech, white-gridded house Peter Forbes built in Mt. Desert, Maine *(46)*, and shown in the November 1994 issue responds to its wooded site with equal validity, though in complete contrast to the again fashionable local vernacular.

In 1992, commemorating its historic commitment to the architecture of Frank Lloyd Wright, House Beautiful held a celebration in the rotunda of his last great work, the Guggenheim Museum in New York *(45)*, upon its restoration by Gwathmey Siegel & Associates. And in the April 1996 issue the indefatigable Philip Johnson—who first appeared in these pages as a 25-year-old with a mission to make the world safe for modernism—returned on the eve of his 90th birthday to show contributing editor Christine Pittel around the latest addition to his New Canaan estate: the Deconstructivist visitors' center *(47)*. She called the ten vastly eclectic structures Johnson has built there "a diary of his work, a harem of various styles embraced and then abandoned . . . flitting from Brutalist to Neoprimitive, Neoclassical to Deconstructivist."

Johnson, however, sees his continuous self-reinventions as wholly in keeping with the volatile times he and House Beautiful have lived through and responded to. "I'm enough of a historian to realize things change," he said. "You can never step in the same river twice. My deep philosophy is one of change." And though House Beautiful has never, like Johnson, promoted change as an end in itself, its comprehensive chronicling of the houses of the century has been a most revealing mirror of those transformations. ■



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MEETING MR. WRIGHT

Life-enhancing architecture was Frank Lloyd Wright's cause, and our former editor-in-chief Elizabeth Gordon was his comrade-in-arms

By Jane Margolies

It is Elizabeth Gordon's 90th birthday and 50 long-stemmed peach-colored roses have just arrived from Ezra Stoller, the photographer she worked with when she was editor-in-chief of House Beautiful from 1941 to 1964. The housekeeper brings the flowers to the sitting room of Gordon's 1916 poured-concrete house overlooking the fields of Frederick County, Maryland. All around us are samplings of Gordon's enthusiasms—American pottery lines the shelves, wood panels from a Japanese temple are inset in the ceiling, Chinese cookbooks are piled on side tables. A lunch of soup and crabcakes is served, but Gordon, a slender woman with blue eyes and silky white hair pulled back from her face, barely touches her food. "I can't eat when I talk," she says.

We are here to talk about one of her favorite subjects, Frank Lloyd Wright, whom she calls "the greatest architect who ever lived." During her 23 years at the magazine, Gordon, raised in a strict Methodist family, was a crusading editor who preached the advantages of modernity. She pioneered the concept of climate control in home building and thrilled to innovations like sliding doors. She introduced Americans to the elegance and understatement of Japanese design. And she covered Wright exhaustively, helping to revive the reputation of the architect, then in his eighties. "He broke all the rules—the accepted credo in architecture until his time," says Gordon.



Gordon with Wright at Taliesin West in the 1950s.

Her association with Wright began in 1953. Gordon had published two stories on the architect in 1946, but she had never met him. "I thought he wouldn't want to have anything to do with me, you know, as the editor of a mere women's magazine," she explains. Then she wrote an attack on the International Style entitled "The Threat to the Next America." Gordon called the machinelike structures of Mies van der Rohe and Le Corbusier "unscientific, irrational, and uneconomical." She urged readers to embrace a richer, earthier American style. After the issue of House Beautiful came out, Gordon received a telegram that she still recites by heart: "Surprised and delighted. Did not know you had it in you. From now on at your service." The telegram was signed, "Godfather." At first Gordon didn't know who the writer was. Then she recognized the dateline—Phoenix, Arizona, the winter home of Frank Lloyd Wright.

What, exactly, had Wright meant by "at your service"? Gordon flew to Taliesin West to find out. "We got to the nub of the matter right away," recalls Gordon. Wright offered the magazine first crack at his new work, and he urged her to hire people from Taliesin as staff editors. (Three Taliesin apprentices would join the magazine: John deKoven Hill, Ken Lockhare, and Curtis Besinger.) "We were more than a magazine," declares Gordon. "The architecture department was an extension of Taliesin." Gordon put Wright's apprentices to work designing model houses and writing articles on organic architecture. "Wright felt very proprietary about the magazine," she says. The Gordon-Wright collaboration culminated in three issues—in 1955, 1959, and 1963—devoted exclusively to the architect's work. She holds up copies of those issues, fat with advertising. "Look how thick they are," she comments.

Working together, Gordon and Wright became friends. She called him Mr. Wright—everyone did—and he called her Beth. The architect kept a suite at the Plaza Hotel, and when he was in New York he would drop by the magazine's offices on Madison Avenue and take Gordon to lunch. The editor was tickled to be in the company of the gallant Wright, who always wore a flowing cape and flourished a cane. "He was fun to be with because he was like Maurice Chevalier," Gordon says with a smile, easing into her favorite club chair in the living room and letting her eyes rest on two photographs of the architect propped to her right. "He was a very good conversationalist. He would make comments on window displays and on what people wore, and he always liked my hats."

As the two got to know each other better, Wright visited the house she designed for herself in Dobbs Ferry, New York. The Indiana-raised Gordon, who had studied liberal arts at the University of Chicago, learned about architecture >



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on the job—first as an advertising agency executive whose client was the plumbing and heating company that became American-Standard, and then as a reviewer of building products for the *New York Herald-Tribune*. She was a consultant to *Good Housekeeping* before taking charge of House Beautiful.

"I had a spectacular piece of land on the Hudson, with a view up and down the river and across to New Jersey, but it was a difficult spot—high and windy. I designed the house for the site," says Gordon of the L-shaped structure. "Frank Lloyd Wright congratulated me on my house," Gordon notes proudly. "He approved because it met all the requirements of the situation." Wright designed a few furnishings for the house, and we asked about them.

"Come and see my bed," Gordon invites, grabbing the banister and climbing the stairs. On the landing we pass a mural—an abstract pattern of geometric shapes—that was designed by Wright for her house and executed by Gene Masselink in color paint and gold leaf. In Gordon's room Wright's dark-stained headboard has a sheltering, houselike form with a wooden half-canopy for a roof. Pointing to the canopy, she says, "That gives a feeling of enclosure." On the floor is a carpet Wright did for the same room.

These designs were never put into production but Gordon saw that other Wright efforts were. She introduced Wright to manufacturers resulting in the "Taliesin collection" of home furnishings in 1955. There were geometrically patterned fabrics from Schumacher, mahogany furniture from Heritage-Henredon, and wooden vases from Minic Accessories.

Gordon was just as involved when it came to photographing his houses for the magazine. "I visited all the Wright houses we published," she says. Is there a Wright house that she admires above all others? "I don't have a favorite," says the woman who sleeps every night in a Wright bed and each morning places her feet on a Wright rug. "I feel they are all mine." ■

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What is a vaginal yeast infection?

In the vagina, yeast and bacteria live together in a balance that limits the excessive growth of either. When this normal balance is upset for any reason, an infection can occur. Changes within the vagina can be caused by increased moisture, as may happen during prolonged exposure to wet clothing or sweaty exercise outfits.

In addition, some medical conditions and certain medicines can increase the chances of getting a yeast infection. Specifically, the chances of getting an infection are higher in women who are pregnant, diabetic, using birth control pills, or taking antibiotics. Vaginal infections are common, and an estimated 75% of all adult women have at least one vaginal yeast infection in their lifetimes.

Vaginal yeast infections are uncomfortable and may cause itching, burning, and soreness. When infected, the lining of the vagina becomes inflamed (a condition known as vaginitis) and the vaginal area reddens. An increase in vaginal secretions is also common during yeast infections, and some women have a thick, white discharge.

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Most yeast infections are caused by a type of fungus called *Candida*. It is normal for the *Candida* yeast to live in the human body.

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DIFLUCAN is an antifungal agent that works by interfering with the yeast's normal growth process. Because of this action, DIFLUCAN effectively cures most vaginal yeast infections due to *Candida*.

Who should NOT take DIFLUCAN?

DIFLUCAN should not be taken by anyone known to be allergic to fluconazole, the active ingredient, or to any of the inactive ingredients listed at the end of this Summary. Also, you should tell your doctor or other healthcare professional if you are allergic to any other medicines.

How should I take DIFLUCAN and what should I expect?

DIFLUCAN for vaginal yeast infections is a 150-mg tablet that is taken by mouth. Most patients can expect to see the beginning of symptom relief within 24 hours of taking the tablet. As DIFLUCAN works to cure the infection over a period of days, symptoms will gradually lessen and eventually disappear.

DIFLUCAN can be taken anytime—day or night, with or without meals. You should take it as soon as possible, **by mouth**, to ensure the earliest relief. If the symptoms have not started to go away within 3 to 5 days, you should contact your doctor or other healthcare professional.

Possible side effects

In US clinical studies of 448 patients taking a single dose of DIFLUCAN for vaginal yeast infections, the most common side effects reported were headache (13%), nausea (7%), and stomach pain (6%). Other side effects reported were diarrhea (3%), indigestion (1%), dizziness (1%), and changes in the way food tastes (1%). Overall, 26% of patients taking DIFLUCAN reported side effects, compared with 16% of 422 patients using vaginal products. You may want to discuss with your doctor or other healthcare professional whether the convenience of a single oral dose outweighs the increased risk of side effects compared with other treatments that are applied directly in the vagina. You should also tell your doctor or other healthcare professional about any side effects you do experience.

Important warnings and precautions

Follow your doctor's directions about how to take DIFLUCAN, and be aware of the following points:

- If the symptoms of your vaginal yeast infection have not improved within 3 to 5 days, contact your doctor or other healthcare professional.
- DIFLUCAN has not been studied in pregnant women. If you are pregnant, your doctor should prescribe DIFLUCAN only if the benefit to you justifies the possible risk to the fetus.
- Because DIFLUCAN passes into human milk, you should not take DIFLUCAN while nursing.
- Be sure to tell your doctor and other healthcare professionals about *all* the medicines you are taking—prescription, nonprescription, and vitamins. They know about possible interactions between medicines and are best able to prevent them. DIFLUCAN may interact with certain birth control pills, cimetidine (Tagamet), hydrochlorothiazide, antacids, rifampin, warfarin (Coumadin), phenytoin (Dilantin), cyclosporine (Sandimmune), zidovudine (Retrovir or AZT), theophylline, terfenadine (Seldane), and oral antidiabetic medicines. If you are not sure whether you are taking any of these medicines, check with your doctor, pharmacist, or other healthcare professional.
- DIFLUCAN has been connected to rare cases of serious liver damage, including deaths, primarily in patients with serious underlying medical conditions.
- Rare cases of anaphylaxis (a severe allergic reaction) have been reported, as well as rare cases of a severe skin disorder.

Cancer and impairment of fertility

Like most prescription drugs, DIFLUCAN was required to be tested on animals before it was allowed for human use. Often these tests are designed to achieve higher drug levels than humans achieve at recommended dosing. In these tests, benign liver tumors were observed in some of the male animals and a complicated labor/delivery was observed in some female animals. Your healthcare professional can tell you more about how drugs are tested on animals and what the results of these tests mean about safety for you.

Pediatric use

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If you have any questions or want more information about DIFLUCAN for the treatment of vaginal yeast infections, talk to your doctor or other healthcare professional.

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WRIGHT FOR THE NIGHT

Rent the Seth Peterson cottage

BY THOMAS CONNORS

The Wisconsin house, designed in 1958 for Frank Lloyd Wright client Seth Peterson, is topped with a cantilevered roof (above). A foot-friendly flagstone floor runs throughout (above right).

Whenever a Frank Lloyd Wright house goes on the market (a 1902 fixer-upper recently listed at $950,000), admirers dream about a chance to live in one. Well, if owning a landmark is out of the question, you can always rent. The Seth Peterson Cottage in rural Wisconsin, one of the architect's final projects, is available by the night. This lakeside retreat gives everyone a chance to sleep under a roof the master made.

Perched high on a wooded bluff overlooking Mirror Lake not far from Madison, the 880-square-foot house captures in its compact form the ground-hugging compression of space and strong horizontal lines so often at play in Wright's work. The open plan, its roominess enhanced by a tall wall of windows, is anchored by a massive fireplace. Wood, stone, and glass work in concert to blur the boundaries between inside and out.

One of Wright's colleagues once claimed the cottage had "more architecture per square foot than any building I know," and the Peterson place wears its high style comfortably. The origami-like chairs Wright created for the house are sculptural but are made of humble plywood stained a golden honey color. The single bedroom, with its low ceiling and horizontal band of windows, is a well-appointed cave.

There's no TV here. No hot tub. But Scrabble and magazines, dog-eared books, smoke, dampness, and sun steep the house in that unmistakable scent of summer vacations and winter weekends—escape. ■

The Seth Peterson Cottage sleeps four, and may be rented year-round at $195 per night with a two-night minimum. Contact Sand Country Service Company, P.O. Box 409, Lake Delton, WI 53940; 608-254-6551.



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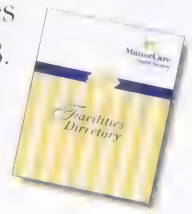
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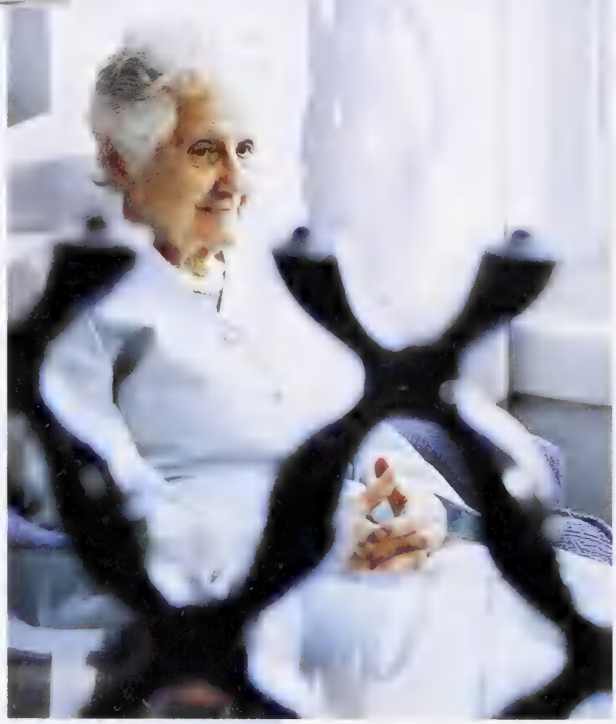
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LOOKING FORWARD

Famous for her dinnerware designs from the forties and fifties, Eva Zeisel, now 90, is focusing on flexible furniture for space-hungry households

By Scott Baldinger



Eva Zeisel (right), seen through a section of her "lacy wall" room divider and in front of a large photograph of her Castleton China coffee pot, designed in 1946. Above: Household recycling center. Below: Convertible file cabinet/desk for small apartments; on it, Zeisel's Schramberg pitcher, designed in 1928.



"Put that away," Eva Zeisel orders a collector who is showing her a snapshot of his bookshelf overflowing with vintage Zeisel pottery. "Let's talk about more important things," she says. And that happens to be whatever the ninety-year-old industrial designer is doing at the moment. She says she has had "projectitis" all through her long career—first in her native Hungary in the 1920s, then in Germany and the Soviet Union in the 1930s (until she was thrown in prison during the Stalin purges). After a miraculous release, Zeisel emigrated to the United States, where she became a dinnerware designer second only to Russel Wright in influence and popularity. Zeisel's pieces were manufactured by Castleton China, Red Wing, Hall, and Riverside, and are avidly collected today. The groundbreaking Castleton line—pristine, delicately curvilinear shapes—was featured in an extensive 1946 Museum of Modern Art exhibition, and in magazines like House Beautiful.

Fifty years later Zeisel has devised a line of flexible furniture, vaguely Biedermeieresque in shape, tailored for the exigencies of modern urban life. There is a convertible file cabinet that swivels open into a desk and a collapsible household recycling center in plywood, which has hooks to hold plastic bags filled with cans and bottles as well as a spool of twine and a hidden blade to cut the twine. She has also brought back her experimental "lacy walls" models from the fifties—individually cast ceramic "building blocks" of various patterns that fit together into a sculptural tapestry, for use in gardens or as room dividers.

Zeisel came up with the idea for her new furniture when she looked at a friend's small apartment and realized that there was no room for a desk. But mostly, she says, "I did it for myself. I need file cabinets in my apartment, but they are eyesores unless they fit in and have a second, friendly use."

The designer, who has had millions of ceramic pieces manufactured, is currently searching for a middle ground between mass production and handmade. A small North Carolina company is reproducing her Schramberg and Red Wing pottery for the Museum of Modern Art Design Store. "In the future you'll see a flourishing of smaller companies that allow design flexibility," she predicts, describing a future that she plans to be a part of. ■


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Compaq Presario 3000 PC



Vidikron DLP TV projector



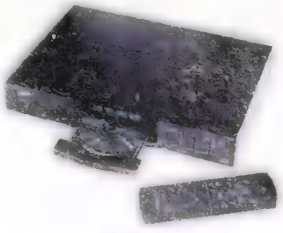
Wyse WinTerm Terminal



Bang & Olufsen BS 9000



Yamaha Disklavier Piano



Toshiba Digital Video Disk

POWER SURGE

Over the last 100 years, electronics have revolutionized the way we live—and they will continue to do so in the next century. Here's a look at what's here and what's ahead

By Linda Dyett

A computer that's been crossed with a TV, letting you readily switch between word processing and *Seinfeld* . . . a high-speed toothbrush that alerts you after two minutes are up—the minimum brushing time recommended by dentists . . . a computer that turns on your lights, your thermostat, and your coffee maker . . . a microwave that responds to your every spoken command ("Zap that cold potato for me").

Futuristic as they may sound, all of the above electronic products are currently on the market or will soon be available. By and large they're quality-of-life-enhancing conveniences that are making the smart house of the 21st century a reality today. But what about their design quotient? Although computer motherboards still tend to be nested in putty-colored boxes and some of the bulkier home theater equipment looks like it was filched from the flight deck of a spaceship, home electronics products are starting to look decidedly elegant. The latest stereo system from Bose Lifestyle 20, for instance, features tiny satellite speakers. Bang & Olufsen has come out with the BeoSound 9000 system, a CD player featuring a changer that functions as an automatic disc jockey. The technology isn't revolutionary, but the futuristic-looking, polelike design is. As for home computers, the latest Acer Aspire PCs come in stylish charcoal gray and emerald green and have soft, pleasing curves. And the brand-new SlimLine PC from Packard Bell not only looks more like a CD player than a computer, but it lets you access any of its multimedia features with a single key.

The technology driving the new electronics is digital—the millennial standard that's basic to computers, laser disks, and satellite transmissions. Valued mostly for its precision, but also for its time- and space-saving abilities, digitry works by translating data—pictures and sounds, for instance, or characters typed on a computer keyboard—into bits and bytes of information represented by a binary code of ones and zeroes. To achieve a perfect picture or sound, all you have to do is reproduce the code. Since we're dealing with the pristine perfection of pure mathematics here, digitry brings an incredibly close approximation of the original information being transmitted.

Digitry is fast replacing old-fashioned analog technology (where a signal is transmitted in waves), with its tendency to degrade over time (as in scratched phonograph records), and to overheat (as in overtaxed motors). Digital electronics and appliances do neither, and eventually they'll be less expensive than their analog counterparts. Currently both coexist. Godehard A. Guenther, former head of Braun's hi-fi division and now president of Intermedia, points out that for appliances like blenders and toasters with simple, straightforward tasks, there may be no pressing need to switch from analog to digital. As a selling point, however, many analog-based goods are being smartened up with microchips—silicon information storage devices etched with minuscule electronic pathways. Microchip timers are installed in the latest irons, which shut off several minutes after use. These devices are also at work in items as diverse as the Braun two-minute Oral-B Interclean electric toothbrush (from $60 to $150) and Panasonic's new Bread Bakery bread-makers, preprogrammable with thirteen-hour timers ($200 and $220).

More complex microprocessors are appearing in weightier equipment. Maytag's new IntelliSense Plus dishwasher, which automatically adjusts the water temperature and cycle time for each load, has a digitally operated sensor that scans the water for opacity—that is, it responds to the amount of dirt and debris floating in the water of each dishwashing load. A sophisticated computer is built into Yamaha's Disklavier, a digital version of a grand piano that plays prerecorded live concert-class music disks with instrumental and percussion >

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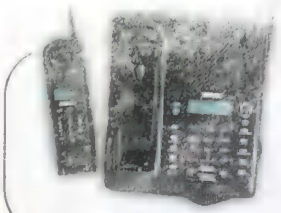


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backup. Finally, there's digitally enhanced fitness equipment: the Aeronic AT2 treadmill from Aerobic Technologies. Although connected to an analog power source, the AT2 has built-in customized digital devices that track your heart rate and exercise duration and optimize your workout via the Internet. It also plays CDs and interactive games.

The most heralded of the consumer goods that will debut in 1997 is the entirely digital DVD—or digital versatile (or video, as some refer to it) disk, a multimedia player system that looks like a sleeker version of the VCR and is billed as a superior alternative to it. The DVD provides exceptional picture quality, for one thing; and with seven times the storage capacity of a CD, it can contain a full-length movie in stereo and surround sound and present it in numerous languages. This same disk also handles CD-ROMs and the latest enhanced audio CDs. Toshiba, Sony, RCA, and Philips all have DVD players (in the $500 to $750 range) ready for shipment to stores as soon as copyright-protection issues are resolved—next spring, according to optimistic projections.

DVDs are part of a turn-of-the-century home-theater boom. What's fueling this boom is equipment that can reproduce the sights and sounds of a movie theater. The home theater essentials? A 35-inch or wider TV—preferably a flat-screen, wall-mounted or projection model; a VCR, for now; the latest video laser disk player or the forthcoming DVD; and high-impact audio equipment such as Lucasfilm's Home THX licensed equipment—which captures cinema sound as created on a soundstage.

Of course, today's electronic advances go beyond entertainment equipment into often silent, often unseen realms of the home. The newest sensor-controlled lighting systems require no manual on-off switching when you enter or leave a room. And the newest thermostats are automated as well.

Entrepreneurial fervor alone doesn't explain the surge in today's home electronics market, although the industry has certainly played to our nineties cocooning instincts. The major breakthrough is the growing convergence of the telecommunications, computer, and consumer electronics industries. Together they are propelling us into an era of integrated systems, in which not only the phone, TV, PC, and fax will be controllable from the same computer terminal, but so will the thermostat, the security system, the lights, the refrigerator, the snow-melting sidewalk, and even the curtains and the blinds, which will automatically close when it gets sunny or twilight descends. IBM has already introduced a new series of [illegible] connect with several home electronics outlets. But that's just for starters. The day will come, says Eric Kronstadt, research director of Personal Systems Solutions for IBM, when houses will be built with unseen master computers, berthed in utility closets and accessed through a control unit on the PC or the key pad on the phone.

A stumbling block in electronics wizardry is user-friendliness. "Everyone tells me they want it simple," says Mickey Silverman, president of Visual Environments, a New York firm that installs home-entertainment equipment. Many of us were so traumatized learning to work the VCR that we now resist buying advanced equipment—unless it's easy to operate or we can count on a family member who's on good terms with digital programming.

"Most hardware today is too complicated," agrees Hartmut Esslinger, president of Frogdesign, Inc., a firm based in California's Silicon Valley. Like many in product design, Esslinger (whose company has done cabinetry for Sony, Apple Computer, and Packard Bell) is intent on reducing the number of buttons and dials. As a result, products are emerging with a bare minimum of easy-access buttons.

Fortunately, prices are becoming less of a problem than they once were. Though they can skyrocket into the multi-thousands for breakthrough items like plasma gas and micromirror TVs, in general they're coming down, even for such coveted goods as Pentium computers (Pentium being the official name of the latest and most powerful generation of microchips), and the up-and-coming computers with TV capabilities.

IN THE PLANNING STAGES

- End the fights over the family computer forever with Wyse Technology's Family Net, available by 1997. Instead of buying a second PC for your spouse and another for your children, you will only need to install a software package on your computer and get Windows-based terminals consisting of a monitor, keyboard, and mouse starting at around $500. These WinTerms hook up to your main computer through wiring already in your home and allow several family members to work on different programs simultaneously.
- Within a couple of years, IBM will offer a laptop computer attached to a cordless phone. Since it will operate untethered up to 100 feet from a base station, this computer will let you roam the Worldwide Web from the far end of your garden. >

Linda Dyett is a New York–based writer with an interest in home electronics.

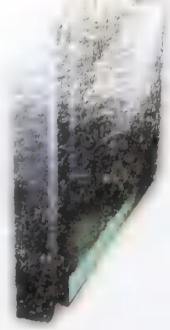
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RCA Projection HDTV

TELEVISIONS

● Zenith has come out with the first TV-computer hybrid, the 27-inch NetVision. It has a built-in high-speed modem that permits Internet browsing (but no interaction). Equipped to handle the super-fast cable modems due soon, it is priced at $1,000.

● Although costly, distortion-free flat picture screens are an important direction in TVs today. Toshiba is offering a 35-inch SuperTube model, Sony has a 32-inch flat-screen Trinitron XBR2 model, and Hitachi has a giant 60-inch projection TV.

● Under development at Sony is a 50-inch flat-panel TV screen lit not by LCD (liquid crystal display) technology, but by an LCD variant known as plasma gas. The Plasmatron will produce a brighter, more luminous picture, with far more resolution than appears on any TV today.

● RCA and Compaq are codeveloping a 36-inch-screen TV with computer capabilities. Look for an early version on the market next year. Price: from $4,000, what a high-end, big-screen TV costs today.

● Early next year, Vidikron of America will introduce its DLP (Digital Light Processing) TV projector, employing a new technology based on high-speed micro-mirrors (DMD). Reflecting external light sources, millions of oscillating mirrors give an extraordinarily bright picture. The casing is designed by Pininfarina, the Italian industrial design firm responsible for the Ferrari.

● The first High Definition Televisions (HDTV) with better picture and sound may be on the market by 1999 if the FCC approves a standard for this new technology. Developed by an alliance of TV manufacturers, broadcasters, research centers, and AT&T, HDTV can accommodate wide-screen movies as originally filmed.

AUDIO EQUIPMENT

● A big name in amplifiers, speakers, CD players, switchers, and processors is Meridian Audio, a British company specializing in digital sound emanating from enticingly compact, minimalist boxes dressed in basic black. The 565 Processor ($3,895) provides modular access to any conceivable surround sound system, whether it's Dolby ProLogic, Dolby Digital, DTS, or whatever the movie industry invents next year.

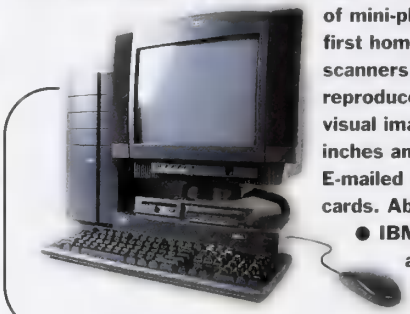


Meridian 565 Sound Processor

COMPUTERS

● Gateway 2000 gets the credit for bringing the hybrid computer-TV into the home. Dubbed the Destination system, it's first and foremost a computer—even if it does have an outsized 31-inch screen. You can word-process on it, but a minute later you can switch screens to watch *N.Y.P.D. Blue*. The Destination contains a Pentium processor, hard and floppy drives, CD-ROM drive, fax modem, wireless keyboard, and wireless field mouse for superior TV surfing. It retails for $3,800 to $4,700.

● Hewlett-Packard's Pavilion series PCs cross over into the realm of mini-photo labs. They're the first home PCs with built-in scanners, enabling you to reproduce, enlarge, or reduce any visual image measuring 5-by-7 inches and under. Pictures can be E-mailed or turned into greeting cards. About $2,449.



IBM Aptiva PC

● IBM moves into home automation with the Pentium-powered Aptiva PCs. Select Aptiva models come with a Home Director Starter Kit, which enables you to preprogram lights, appliances, TVs, radios, and sprinkler systems. At a set hour in the morning, for instance, the alarm clock will ring, your bed table light will turn on, the TV screen will come alive with the news, and the coffee machine will start brewing. Price: about $2,500.

● IBM's streamlined charcoal gray Aptiva S models hit stores in late September. There is a mini-tower for extra memory that can be stored up to six feet away and a floppy disk drive and a CD drive that pop up from a media console or can be folded down to allow you to store the keyboard between the monitor and console. To decrease the clutter more, the stereos are attached to each side of the monitor; some models come with a cordless mouse. Price: $3,000 to $4,000.

● Compaq's new Presario computers feature easy-access buttons for playing audio CDs or checking your answering machine. One of the buttons places the computer in sleep-mode, so it shuts down but doesn't completely turn off—which enhances its long-range health. The Presario 3000, with a carrying handle and a cordless mouse-house, is light enough to tote. Price: $3,500.

TELEPHONES

● Philips's recently introduced P100 Screen Phone provides stock market quotes, sports scores, weather, local news, phone directory service, and E-mail. The built-in Smart Card reader has computer chips instead of magnetic strips for more secure transactions. Price: $500.



Philips Screen Phone

● From U.S. Robotics comes the Performance Telephone 520M, a cordless phone with a built-in modem, allowing you to transmit computer files on one line while talking on the other. Under $500.

SATELLITE DISHES

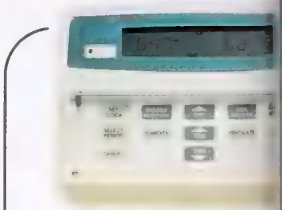
● The Digital Satellite System is an 18-inch dish codeveloped by RCA and Hughes and now licensed to other manufacturers. Using the on-screen logo-graphics menu of Sony's second-generation DSS, you can scroll through 175 video and audio options in record time. Price: $899.



Sony Digital Satellite

UTILITIES

● Honeywell has updated the old-fashioned thermostat, as well as humidification, ventilation, and air-filter controls, with its new Perfect Climate Comfort Center. Billed as the first low-cost ($300 to $500) integrated, all-in-one temperature-and-humidity control system, it contains microprocessor "brains" that decide which equipment to run and when. A future add-on feature will allow you to connect with your main or vacation home in order to change system settings.



Honeywell Climate Control

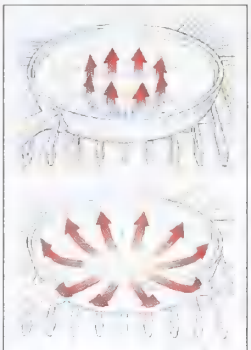
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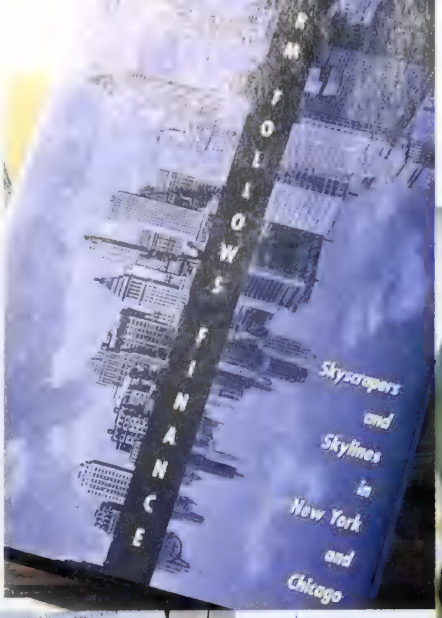
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A TOWERING VISION

With her new Skyscraper Museum in lower Manhattan, historian Carol Willis hopes to raise the appreciation of America's tall buildings to greater heights

By Martin Filler









Carol Willis, right, founder of the Skyscraper Museum, on the balcony of her Manhattan apartment with its view of her favorite tower, the Empire State Building. Top left: Cover of Willis's new book, Form Follows Finance, *a study of the economic origins of the high-rise. Above and top right: Examples from Willis's huge collection of vintage postcards and souvenirs documenting tall buildings.*

For a hundred years now, the mountain range of skyscrapers in downtown New York has been an object of wonder. Those tall buildings are regarded internationally as a unique American manifestation of ingenuity and striving. Yet many of the most historic early skyscrapers of lower Manhattan are in danger of becoming economic dinosaurs, facing extinction as corporate flight and the demands of computer technology add to the difficulties of keeping older structures profitable. This is now a nationwide problem. In central Detroit, for example, so many office towers have been abandoned that one urbanologist, Camilo José Vergara, has seriously proposed turning that area into a theme park of high-rise ruins.

That very idea appalls Carol Willis, a New York–based architectural historian, author, and professor who loves her adopted city with the unbridled passion of the convert. "I grew up in Cleveland, but I wanted to live in New York since I was a child," says the tall, athletic blonde. "I absolutely believe in cities and in their future. I love their diversity—visual, ethnic, class—all aspects of the way people come together in cities and the energy that derives from that."

Willis, who teaches urban studies at Columbia University, is certainly not lacking in energy herself. Zooming through the gridlocked traffic of Manhattan on the bicycle she rides everywhere, she has been focused on one big goal: the founding of her Skyscraper Museum. "It's so obvious," she says of the first-of-its-kind facility she is creating in the heart of New York's historic financial district. "I describe it as this great self-evident idea that nobody seems to have articulated before I did."

The newly opened Skyscraper Museum is housed on the ground floor of 44 Wall Street, a 1926 skyscraper one block from the New York Stock Exchange. The building's owner, New York Life Insurance, is donating this space. On view there from mid-October is "Downtown New York: The Architecture of Business/The Business of Buildings," the core display of the permanent Skyscraper Museum. In addition there will be two changing shows each year to be held in other venues in the Wall Street area.

The main limitation of architecture exhibitions is that the actual objects cannot be shown—just drawings, models, and photographs relating to them. Far from bothering Willis, this seems to her a major advantage of the location she has chosen. "I wouldn't want to describe lower Manhattan as a museum," she cautions, "but the real exhibition is out there on the streets. Whenever you go downtown on weekends—which my husband and I do to sail at the Manhattan Yacht Club or to rollerblade in Battery Park—you see people who have come from all around the world to look at the >

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"The real exhibition is out there on the streets," says Carol Willis. "Now the Skyscraper Museum will help people to better understand what they see"

skyscrapers of New York. But they're walking around with a subway map or the *Michelin Green Guide* written by foreigners without an intimate knowledge of the city's architecture. Now the Skyscraper Museum will help people to better understand what they see."

Aiding that effort will be the opening exhibition's inventive installation, designed by Lynne Breslin to evoke the physical experience of buildings so large they can be seen as a whole only from afar. Visitors will enter through a century-old grille-front elevator cab lent by Urban Archaeology, the New York architectural salvage company. Then viewers will be confronted by a photographic panorama that will make it seem as though they are standing atop the high-rises themselves. Nearby, Paul Strand and Charles Sheeler's classic 1921 documentary film *Manhatta* will be running, a reminder of the profound influence skyscrapers had on the modern visual arts.

Continuing in that same dramatic vein is the museum's "Canyon of Broadway," a narrow, high-ceilinged, sixty-foot-long corridor. The sides of that allée will be lined with huge photos of the structures that flank the famous thoroughfare, scene of so many ticker-tape parades. To emphasize the ever-changing nature of metropolitan real estate, those billboard-like walls will be interspersed with openings recalling peepholes for sidewalk superintendents at construction sites. Behind them will be views of buildings that had previously stood at a particular location, some for only a few years.

Other mock-ups will include a typical first-generation skyscraper office, complete with period furniture and lighting fixtures. "The individual office is usually the first thing that's designed," Willis points out about the development of high-rise architecture, "and then that single unit is multiplied many times and projected into a three-dimensional building. Lighting is very significant, and changes in illumination have had an important effect on the interior organization of office buildings. For example, after the 1940s desks could be further from windows because cool fluorescent lights did not heat space as much as incandescents."

Individual galleries will address such themes as height, engineering advances, and economic factors that spurred the skyscraper phenomenon; women in the workplace; land values and real-estate cycles; building codes, zoning, and other municipal regulations; the rise of the big construction companies; and the architects who designed these prodigious structures. Interestingly, many of those once-prominent figures have slipped into obscurity, including the now-forgotten Francis Kimball, architect of almost every turn-of-the-century skyscraper along lower Broadway.

The Skyscraper Museum is an extension of Willis's interpretation of tall buildings as set out in her recent book, *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago* (Princeton Architectural Press/Chronicle, $35; paper, $22.50). It has long been understood that skyscrapers originated when technology made it possible to gain the most profit from valuable land by constructing to great heights above it. Willis goes even further, stressing that "You can only—*only*—understand the intentions of the builders from the economic perspective. The city is above all a place where people come together for an economic reason, and their collective work results in something larger."

That same blend of high finance and high-rise design is mirrored in Willis's private life. Her husband of 25 years, Mark Willis, is president of the Chase Community Development Corporation, an arm of the banking giant that lends money for affordable housing in low- and moderate-income neighborhoods. The couple live in a spectacular thirtieth-floor apartment on Madison Square, which they made by combining two smaller units to provide sweeping panoramas of Manhattan from the World Trade Center to Rockefeller Center and the Chrysler Building. But most important to Carol Willis is the stunning vista from their north-facing living room windows.

"When we were looking for an apartment I had only one criterion," she confides. "I didn't care where in the city it was, so long as it had a view of the Empire State Building." Gazing at its floodlit spire only ten blocks away, she continues, "I love its splendid isolation, its clean lines, its beautiful proportions. It has also been crucial to my work. When I tried to understand how such middle-range architects—Shreve, Lamb & Harmon—managed to make such a masterwork even though they were simply businessmen and designers, I realized that every decision they made was an absolutely economic one. And yet the ultimate result is the perfect paradigm of the skyscraper."

Even Willis's hobby ties into her comprehensive project. Several times a year she can be found at postcard conventions, seeking the early images of skyscrapers that have formed a vital part of her research. With a collection now of about 1,000 postcard views of tall buildings, she can track urban growth with a degree of precision that eludes historians who ignore this overlooked trove of documentation.

Preservation-minded though she may be, one thing you'll never hear Carol Willis complain about is urban overcrowding. "It's incredibly exciting to see that thin slice of sky at the end of the chasm of Broadway," she says with as much awe as an environmentalist praising the Grand Canyon. "I'm thrilled by the sense of containment created not by a single mind ordering space, but by millions of entrepreneurs and workers and businessmen and moguls. It's a reversal of the absolute order you find at Versailles—the great axis created by trees framing an infinite vista. Here it's the competitiveness, the chaos, and the congestion that make something even more powerful—Democracy, if you want to call it that." ■

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SOUND ADVICE

Are car alarms, roaring jets, or even the singing of a bathroom baritone driving you crazy? Here's how to get some peace and quiet

By Clive Burrow

Squealing brakes, pneumatic drills, and car alarms all are part of modern-day city life. You *could* move to the country. But you still might find yourself near a busy road or a flight path. The truth is, noise can be anywhere. It is, by definition, unwanted sound. And we derive the word from the Latin "nausea," which tells you just how unwanted it is. But there is more to sound than meets the ear, and if you have a noise problem you need to understand it before you can stop it.

When freight trains rumble past, the molecules of air next to them are squeezed. They in turn cause adjacent molecules to compress and then rarefy, setting up a wave motion. Waves of sound move out in all directions, and when they hit a barrier they try to set it in motion. In other words, sound makes things vibrate—which is why we have eardrums.

A brick or stone building is not prone to vibration; windows are often the weakest part of a house's defense. "Many problems are solved with good double glazing," says Leslie Devore of Velux Roof Windows and Skylights. Window units like those made by Velux, Marvin Windows, and Andersen are effective noise barriers. Airtight, they are filled with argon gas, which is denser than air and resists the transmission of sound.

Not all houses, of course, are brick or stone. Many are light-frame structures surrounding light-frame partition walls. Although every child-spy knows sound can be transmitted along a taut string between two tin cans, those who grow up to be builders often forget this lesson and construct single-stud walls. Sound waves hit the outer skin, travel through the nails and studs, and turn the inner skin into a sounding board.

Double-stud walls (staggered so the studs do not face each other) will cut this transmission. Glass fiber blanketing in the gap will kill any residual airborne vibration. The corner, ceiling, and floor joints should be filled with resilient caulk to cut the remaining paths to the inside.

If your noise problem is not too acute there is a less expensive option: put new wallboard directly onto the inside surface of a wall. Use non-setting adhesive to hold the >





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wallboard in place, yet provide a gap between it and the wall. Remember to leave quarter-inch gaps top, bottom, and sides to fill with resilient caulk.

Once satisfied with the construction of walls and windows, concentrate on the gaps in those outer defenses—both obvious and hidden. High-frequency short-wave noise (sirens, squealing brakes) can sneak into apartments and houses. It will sidle under baseboards (remove them and use resilient caulk along the base of the wall before putting them back); dribble through back-to-back light switches and sockets (move the ones on shared walls); slink along ducts and flues (line them, baffle them, and use flexible sleeves and hoses); drop down chimneys (close when not in use); sail over open plenums above walls and walls above false ceilings (stop the gaps with sound barriers).

Beware of hidden entrances for noise. "Builders leave larger window and door openings than necessary to enable premanufactured doors and windows to be fitted easily," says E. Ronald Gushue of ERG Architect in Greenwich, Connecticut. These openings are then reduced to the correct size with a couple of nails and wedges. The remaining spaces are concealed with thin decorative facings. These must be removed and the gaps sealed before replacing.

Once sound has entered a room it bounces from one hard surface to another and can increase in intensity. Bathroom baritones appreciate reverberating surfaces that give their voices more power. But that is the last thing you want to give a police siren. Absorbent materials help the room in which they are placed by stopping this reverberation. Heavy curtains, fabric wallcoverings, and acoustic tiles reduce high-frequency noise levels within a room.

They will not, however, prevent sound generated in one room from disturbing people in a neighboring room. A lot of money has been wasted on acoustic ceiling tiles meant to block happy shouting from basement playrooms. The solution: Seal all gaps and properly gasket doors and then, if still necessary, install a false basement ceiling (using resilient channels and sealed with resilient caulk around the edges). Stuff the space between ceilings with glass fiber blanketing.

Sometimes making a house's interior peaceful is only half the battle. A large number of people live within earshot of a heavily traveled road, and this can lessen a garden's appeal.

Trees are not particularly effective at blocking noise, although they do perform psychological wonders. Stone and poured concrete barriers are better bets. Barriers should be long and high enough to conceal the road completely—which means they will not work if your house is on a hill overlooking a road. In this case remember that your house itself is a barrier and take advantage of its acoustic "shadow" in the gardens behind for greatest peace. On flat ground or land that slopes down from the road, barriers can be very effective. "They need a four-pound-per-square-inch surface area density," says Bob Armstrong of the Federal Highway Administration. "That can give up to 90 percent reduction in noise energy." Wooden sound barriers should be 1½ inches thick for a dense wood like cedar, which is better than porous pine. More importantly, there should be no gaps or holes in the fencing.

Earth berms are also good at stopping sound and you can use them in combination with fencing. If a 9-foot fence sits atop a 6-foot berm, you have a 15-foot barrier that doesn't seem as looming as a 15-foot fence would.

Those farther away from the road can employ a trick that worked for a gardener who lived half a mile from a major highway. Through this man's garden flowed an insignificant stream. He dammed it up and dug it out into a series of rough and tumble waterfalls. The traffic noise miraculously vanished. A small water garden or fountain placed between your favorite spot and the source of sound works just as well. This "acoustic perfume" utilizes sound to mask unwanted noise. It is somehow satisfying to use the enemy's own weapons to neutralize it. ■



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Sprawling over two acres in Southampton, New York, the new Mecox Gardens sells plants, tools, books, and statuary. Yet what draws local style-setters is the main room of the shop. Here, strong forms like wax candle sculptures ($200 to $475, far left), a black and white Mapplethorpe photograph ($11,000), and a black lacquer antique table ($3,700) are put together in a chic, uncomplicated way. Mecox Gardens, 257 County Rd., 39A, Southampton; 516-287-5015.

Elizabeth Mayhew

BALANCED MEAL

Trying to adhere to a balanced diet in a restaurant is far from easy for those of us who love food but are concerned about our health. Enter Odette Fada, the new Milanese chef at Tony May's celebrated San Domenico restaurant in New York. She's devised a lunch special called Il Pentapiatto—five little dishes—that contains a perfect balance of nutrients, carbohydrates, fat, vitamins, and minerals. Fada uses only the freshest ingredients, keeps the preparation simple, and adds no sauces. So why is the sampler so satisfying? The variety of flavors and tastes. One recent meal (right) combined zucchini tart; chicken breast stuffed with eggplant and peppers; ricotta-filled ravioli sautéed in sage-scented vegetable broth; sea bass with onions, tomatoes, olives, and basil; and half an orange brimming with blueberries and strawberries. The tally: 856 calories, 32 percent fat, 46 percent carbohydrates, 22 percent protein. Price: $19.96. Call 212-265-5959. *Jane Ellis*



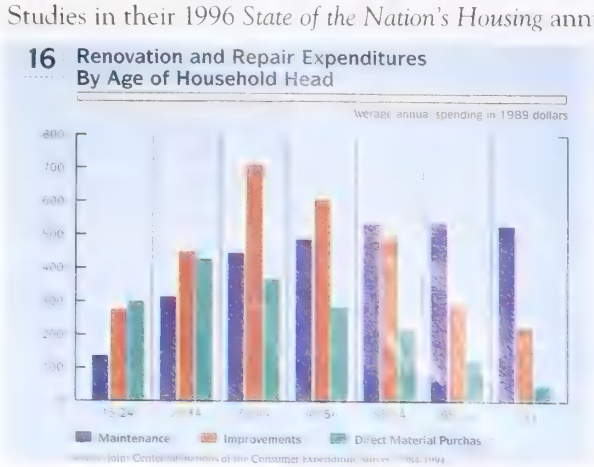
IN THE AIR

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REMODELING BOOM

America's baby boom generation, surely the most closely watched age group in our country's history, is making news again, this time in the crucial home renovation field. Dollars devoted to home improvement rose 12.5% in 1994, 4.5% in 1995. As seen in a graph (below) published by the Harvard Joint Center for Housing Studies in their 1996 *State of the Nation's Housing* annual report, owner-occupied households last year spent $69.5 billion on remodeling and repairing their homes—an all-time high. Homeowners between ages 35 and 44 spent the most on maintenance and improvements, with those aged 45 to 54 not far behind. Although housing starts get all the media attention, renovation actually accounts for 40 percent of residential construction spending.

Elaine Greene



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WORKS IN PROGRESS

Armed with designs by today's top architects, museums and churches are busy building for the millennium: The North Carolina Museum of Art in Raleigh is putting the finishing touches on *Picture This* (left), a sculpture writ large by architects Laurie Hawkinson and Henry Smith-Miller, artist Barbara Kruger, and landscape architect Nicholas Quennell. •Santiago Calatrava has designed an eye-popping addition to the Milwaukee Art Museum (below left), featuring a movable roof that forms a massive undulating sculpture in the sky. •S.O.M.'s Sioux City Art Center is spun around a cylindrical three-story atrium with spiral staircase. •The Museum of Fine Arts, Houston, expands with new galleries by Rafael Moneo. •Outside Chicago, DeStefano & Partners celebrates suburban scale with an addition to the Mies-designed residence that houses the Elmhurst Art Museum. •Philip Johnson is thinking big: His Cathedral of Hope in Dallas, serving a gay and lesbian congregation, will be twice as long as the Cowboys' turf. •Richard Meier, whose Getty Center is up and running in Los Angeles, will create the Church of the Year 2000 in Rome, a skylit space cupped by gently curving walls. *Thomas Connors*

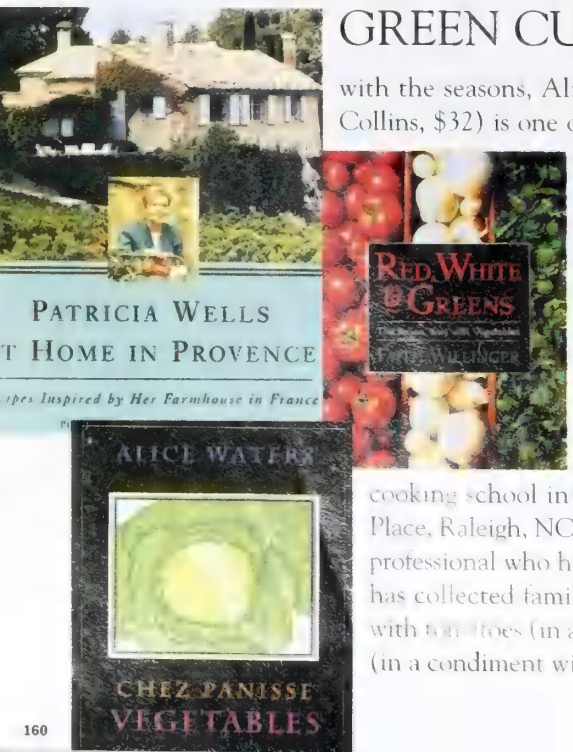
DESIGN ONLINE

Click over to DesignSite (http://www.atsrc.com/des-site), an index of Web sites on home building, interior design, sustainable architecture, fine art, furniture, and more. If you want the most energy-efficient refrigerator or the best fireplace design for your home, contact a professional through the Ask the Experts section, which gives you E-mail addresses and phone numbers. •DesignWave (http://www.designwave.com) is the next best thing to a design trade show. The Resource Center has a directory of more than 300 companies. Submit a form online checking the products or services you are interested in. The computer will come up with a list of businesses, complete with addresses and phone numbers. •David Froman's site, Home Furnishing Netquarters (http://www.homefurnish.com), is geared to do-it-yourselfers. A monthly column covers decorating topics, such as how to arrange a room. A furnishings first-aid section has tips on care and repair. *Renee Freemon*



GREEN CUISINE

Stressing the importance of fresh ingredients and cooking with the seasons, Alice Waters's *Chez Panisse Vegetables* (Harper Collins, $32) is one of the most important cookbooks of the year. Now two new titles—*Patricia Wells at Home in Provence* (Scribner, $40), and Faith Willinger's *Red, White & Greens: The Italian Way with Vegetables* (Harper Collins, $25)—loudly trumpet the same healthful culinary cause. Restaurant critic for the *International Herald Tribune*, Wells sets readers a place at the dining table at her 18th-century retreat, serving up tomatoey celery-root lasagna and gingery scallop ceviche. (The author also operates a cooking school in France; contact Judith Jones, 708 Sandown Place, Raleigh, NC 27615; fax 919-846-2081). An American food professional who has lived in Italy for almost 25 years, Willinger has collected family recipes from many areas. She has her way with tomatoes (in an uncooked sauce for warm pasta), artichokes (in a condiment with capers), and more. *Christopher Petkanas*



HOME SHOPS

Marshall Field's is on the move. This Midwest department store has just opened freestanding Home Stores in Oakbrook and Schaumburg, Illinois. Each store features complete lines of furniture from companies like Baker, Henredon, and Ralph Lauren, as well as floor coverings, decorative accessories, crafts, artwork, and antiques. There is also a large selection of decorative fabrics. Best of all, trained designers are available to assist customers with their orders. Call 630-571-4980. *Kathleen Mahoney*

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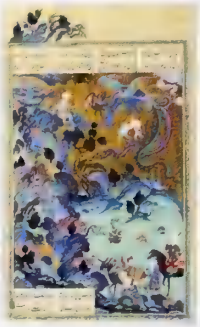


EXHIBITIONS



Albany, November 8–March 3 For 40 years, photographer Milton Rogovin has been chronicling the lives of the urban poor in Buffalo, New York. More than 200 of his photos, including the 1972 portrait of four children (right), are at the New York State Museum. Call 518-474-5877. **Charlotte, N.C., October 26–January 5** Animal imagery in African art dating back to the 11th century is explored in a show at the Mint Museum of Art. The headdress from Mali (left) incorporates antelope horns. Call 704-337-2000. **Richmond, Va., November 9–January 12** At the Virginia Museum of Fine Arts, a series of narrative paintings by Jacob Lawrence examines the careers of famed abolitionists Harriet Tubman and Frederick Douglass. Tubman is shown working as a field hand (far right) before she escaped from slavery. Call 804-367-0844. **Washington, D.C., November 3–April 6** Intrigue, betrayal, and romance pervade "Art of the Persian Courts" at the Smithsonian's Sackler Gallery. In a 16th-century manuscript (above, near right), a prince wanders through the wilderness. Call 202-357-2700. **New York, October 29–January 19** A retrospective of Jean-Baptiste-Camille Corot's paintings at the Metropolitan Museum of Art encompasses portraits and landscapes, such as *View from the Farnese Gardens: Mornings* (above left). Call 212-535-7710. **Minneapolis, October 12–January 5** Simplicity and starkness characterize Seydou Keita's black-and-white portraits done in Mali in the 1950s. Thirty-nine of his photographs, including the man and woman (far left), are at the Minneapolis Institute of Arts. Call 612-870-3000. **New Haven, Conn., October 5–January 5** "British Art Treasures from Russian Imperial Collections in the Hermitage," at the Yale Center for British Art, highlights paintings, sculpture, and porcelain, such as the 18th-century Wedgwood tureen (near left). Call 203-432-2800. **New York, October 18–January 15** A survey of Ellsworth Kelly's work is at the Guggenheim Museum. Early paintings include *Spectrum Colors Arranged by Chance* (right). Call 212-423-3500.



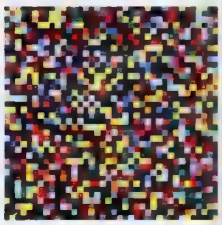












SALES





New York, November 16–17 & 23–24 The theme for this year's Triple Pier Expo is "The Pampered Child," and dealers will be exhibiting toys through the centuries, such as a 1929 replica of the Bowtailed Speedster racing car (left). Call 212-255-0020. **New York, November 8–10** Six centuries of prints are on display at the Print Fair. Ynez Johnston's "Landscape" (right) is at Tobey C. Moss. Call 212-759-4469. **Philadelphia, October 25–27** At USArtists96, galleries offer a cross-section of American art, from 19th-century oil portraits to Janet Rickus's 1993 *Squashed Squash V* (lower left). Call 215-972-0550. **New York, October 15–17** For three days only the Manhattan shop Folly is selling James Steinmeyer's botanicals and Clare Potter's porcelain flower sculptures. Call 212-925-5012. **New York, November 15–December 8** See one-of-a-kind sofas, rugs, and dinnerware at the Studio Warehouse. The aluminum-and-leather chaise (right) is from Abraxis. Call 800-575-2885. **Washington, D.C., November 1–3** Check out silver, glass, and bronze tableware at the 1996 Washington Craft Show. Call 203-254-0486.

Beth Sherman





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COMEBACK KID

A creative powerhouse in the fifties, Vladimir Kagan is reviving his flamboyant furniture for a new generation of fans

By Cara Greenberg

As a working furniture designer for half a century, Vladimir Kagan admits to having dabbled in trends like postmodernism ("that was not true Kagan," he says) and made bids for the mass market with designs for High Point manufacturers in the seventies and eighties. But the 1950s was his heyday. His outstanding design contributions remain the extravagantly biomorphic sofas, chairs, and chaises produced in the early postwar years for a design-forward clientele.

Kagan's midcentury furniture successfully synthesized two diverse influences: the popular styling of the era, manifested in distinctive swooping contours, and a tradition of impeccable handcraftsmanship. The mix is in his blood. His father, a master cabinetmaker and "revolutionary modernist," owned two shops in Germany selling design objects from sources like the original Bauhaus and Wiener Werkstätte. His grandfather, on the other hand, "was a sworn traditionalist who would take his bicycle into the hinterland and buy painted peasant furniture." When the family escaped Germany in 1938, the two streams merged in young Vladimir's work.

Kagan's free-form shapes carry the sensuous suggestion of human form. His furniture stands on animated polished cast-aluminum legs or sculpted wood ones, which Kagan likens to "the graceful joints of a deer."

Until now, collectors have had to rely on auctions and antiques stores for rare Kagan (much of it is still with its original owners). But last spring at New York's International Contemporary Furniture Fair, after years of being besieged by would-be customers, Kagan reintroduced two dozen designs representing his best work of the late forties to the early sixties. Items in the Vladimir Kagan Classic Collection—distributed through Dennis Miller Associates in New York; Nicoletti Italia in Dania, Florida; and the Jordan Collection in Los Angeles—are produced from original plans, molds, and models in small runs of 6 to 12 pieces at a time. The line includes tea carts and glass-topped tables, as well as upholstered pieces.

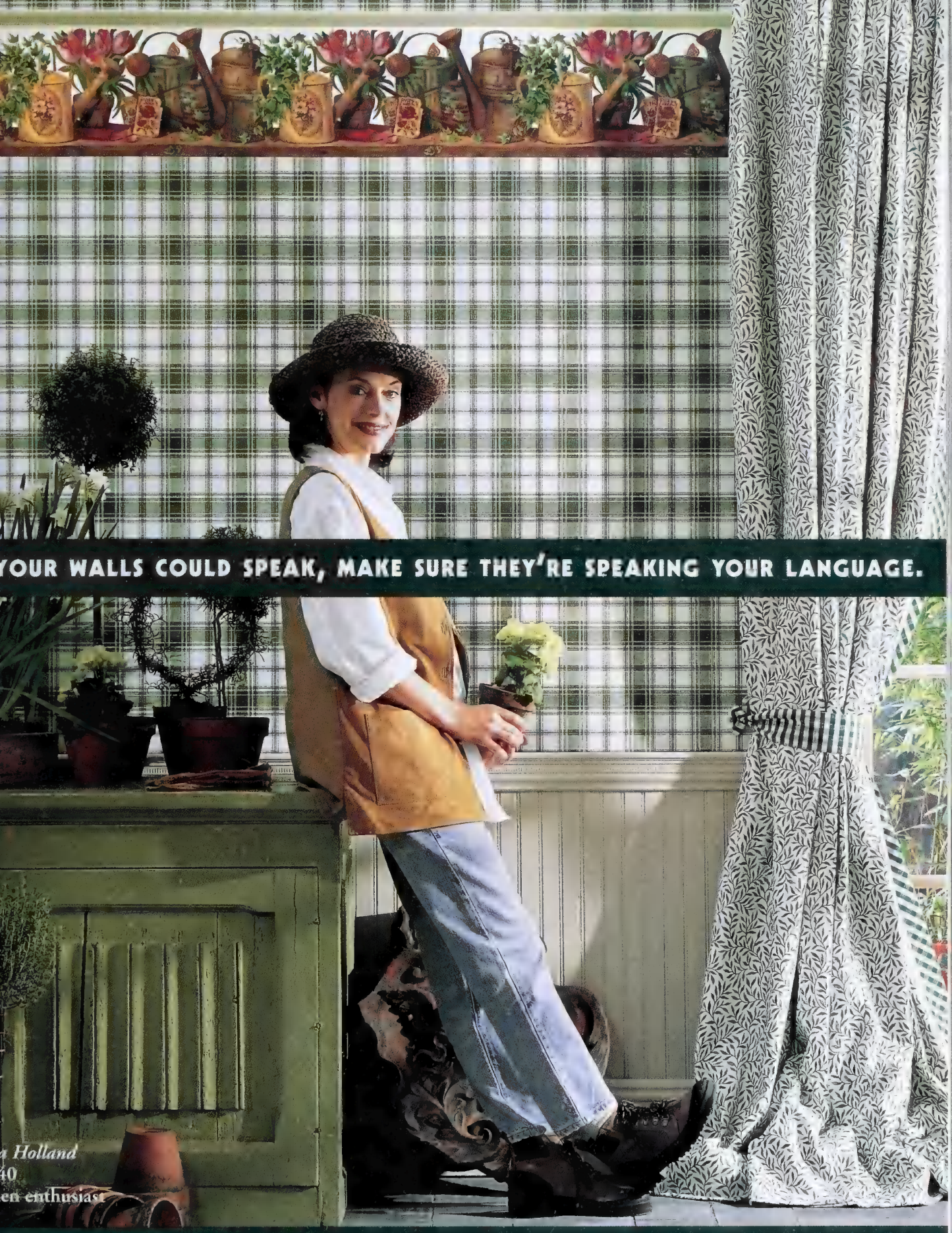
Kagan, who closed his furniture showroom back in 1987, has resisted the marketplace for many years. But he felt a pull to exhibit at ICFF ("I wanted to let the world know that Kagan is alive and well and not a relic of the past") and was gratified by the large number of young people who approached him to say that they know and love his work. "Styles are cyclical," he says, and Vladimir Kagan's style is back. ■







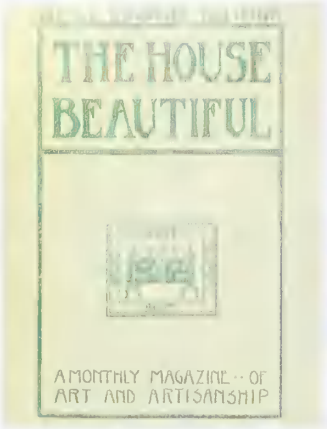
Curve master Kagan (above, inspecting a prototype of a 1987 chair) loves sculpted wood and traditional craftsmanship as much as innovative modern design. Left to right: The 1958 Capricorn iron wire chair, part of an outdoor furniture collection designed for W. & J. Sloane, is in the permanent collection of Germany's Vitra Design Museum. Free-form sofa was conceived "to liberate the walls for art." Kagan modeling a chair in clay.



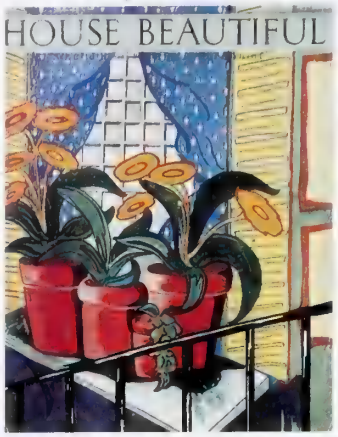
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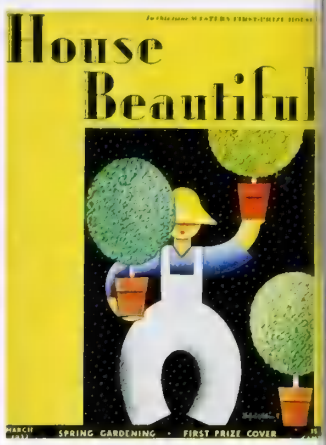
December 1896



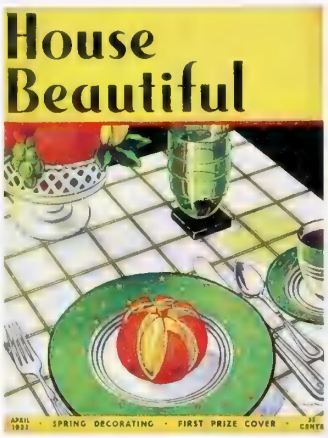
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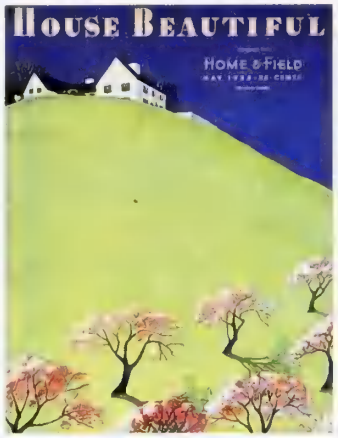
April 1930



March 1932



April 1933



May 1935



July 1935



November 1955

COLLECTING HOUSE BEAUTIFUL

Nineteenth-century Puck *magazines, Alexey Brodovitch–designed 1930s* Harper's Bazaars, *and Beatles posters from the early sixties are sought-after today, and so are vintage copies of this magazine*

By Scott Baldinger

Who collects House Beautiful? According to New York dealer Michael Gallagher, "Seventy percent of House Beautifuls are bought by interior designers copying past furniture styles, or architects looking for houses that they are restoring that were featured. I also get art directors doing research for movie sets." Richard West, a dealer whose shop, Periodyssey, is in Northampton, Massachusetts, says that many of his HB customers "just like the period look, particularly the Art Deco-ish covers of the twenties and thirties." (House Beautiful, like many magazines, was illustrated until the late thirties, when photography took over.)

To track down old House Beautifuls, start at paper ephemera stores such as Gallagher Paper Collectibles in New York (212-473-2404), Periodyssey (413-585-1010), or The Magazine in San Francisco (415-441-7737). You can also inquire at independent dealers such as Richard Utilla in Brooklyn, New York (718-834-8761), or Jonathan Alk in Green Bay, Wisconsin (414-435-2211).

For issues in mint condition, expect to pay more than $25 for the teens and twenties; $25 for the thirties; $20 for the forties; $15 for the fifties; up to ten dollars for more recent decades. Hearst's Single Copies department has scattered copies beginning in the mid-1950s for $5 including postage. Call 800-925-0485. ■

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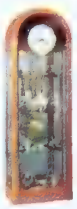
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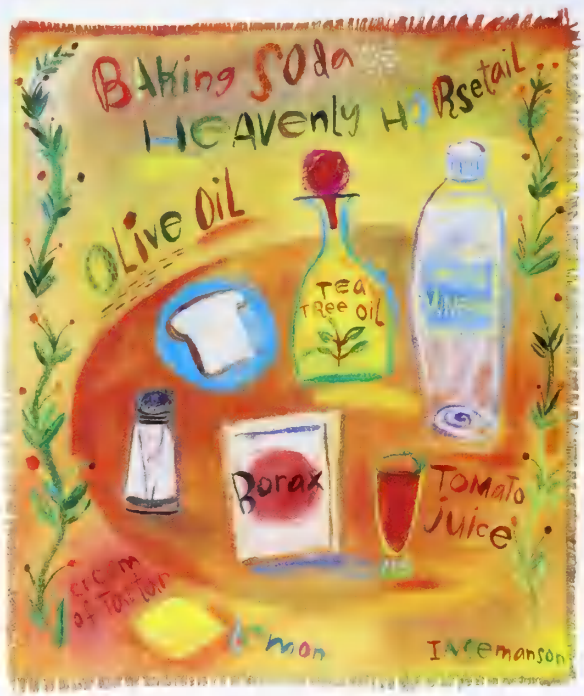
NATURALLY CLEAN

Use vinegar and olive oil to dust the furniture? Lemon juice to brighten brass? Annie Berthold-Bond shows how to clean house without resorting to chemicals

By Claire Whitcomb

"You'll have to excuse the house," says Annie Berthold-Bond as we twist and wind down an unpaved road in Rhinebeck, New York. "I haven't cleaned." Of course she hasn't. That's why I've come. Berthold-Bond is the author of *Clean & Green* (Ceres Press, 1990), which offers 485 nontoxic recipes for everything from polishing brass (rub on lemon juice with a soft cloth) to removing stains from wallpaper (white bread does work, believe it or not). Gamely, the self-taught authority has offered to demonstrate her domestic routine.

Berthold-Bond opens the cabinet under her sink. It's practically empty. White vinegar and baking soda sit beside two supermarket staples, washing soda and borax, along with two health food store items, Infinity Heavenly Horsetail All-Purpose Cleaner (a liquid detergent) and tea tree oil, an antibacterial/antifungal solution. With these six unassuming supplies—plus a dash of this and that from her refrigerator—Berthold-Bond manages to clean her entire house.



"Let's begin with the kitchen sink," she suggests. She pours baking soda—about a quarter cup—into a glass bowl and stirs in Heavenly Horsetail cleaner until the mixture acquires the texture of runny frosting. "This is my soft scrub cleaner. I use it in the bathroom, too. The baking soda is a great abrasive and the detergent makes it slippery so it rinses well."

Berthold-Bond began making her own nontoxic cleaners in 1980 after an exterminator sprayed her apartment with a pesticide that's now banned. She became so chemically sensitive she couldn't visit people unless their house was cleaned without commercial products. (Unfortunately, many detergents and sprays that sit on supermarket shelves rely on ammonia, bleach, and chemicals with unpronounceable names like butyl cellasolv.) To come up with her formulas, she read old housekeeping books, talked to any grandmother she could find, and stood in her bathtub testing endless concoctions. As a result, she can rattle off five recipes for soft scrubbers and fourteen ways to clean glass—with ingredients that range from salt to Coca-Cola. What she really loves is the chemistry of cleaning—an acid, for instance, is necessary to brighten brass, bronze, and copper. Lemon juice works, but so does tomato juice, ketchup, Worcestershire sauce, and cream of tartar.

Sound complicated? In fact, her housekeeping habits couldn't be simpler. To clean the windows, she fills a spray bottle with ¼ to ½ teaspoon Heavenly Horsetail cleaner, three tablespoons vinegar, and two cups of water. Within seconds the puppy nose marks on the panes are gone. "I've had people complain that this doesn't work," she explains as she wipes. "They've been using commercial window cleaners, which leave a waxy buildup. Adding a little washing soda to this mixture will take care of that."

Berthold-Bond, who has just given HarperCollins her manuscript for *The Green Kitchen Handbook*—written with the activist group Mothers & Others for a Livable Planet and due out in March 1997—makes her concoctions like a seasoned chef, relying on texture and touch rather than teaspoons and tablespoons. "I clean from scratch," she says as she eyes what will be her dusting rag dip—¼ cup vinegar and ½ teaspoon of olive oil and water. "Vinegar pulls dirt out of wood just beautifully," she says and rubs her dampened rag on the sideboard. "That tiny bit of olive oil will replace the oil in the wood."

After she explains her strategies for the floor, the bathroom, and counters, Berthold-Bond opens her refrigerator and her cupboard doors. Point to food or household items and she'll come up with a use. Raw potato, for instance, can be used to clean carpets; a stew of rhubarb will rid an iron pot of rust.

"The synthetic ingredients in commercial products work on the same principles as the folk remedies," she says. "Once you understand the chemistry, you can clean anything." ■









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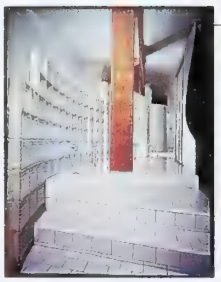
"I judge good architecture by the emotional experience it evokes," Alan Buchsbaum declared. Although he never forsook his modernist training, the Savannah-born architect disdained dogma, finding inspiration in the arts and pop culture. Juxtaposing materials, colors, and forms in fresh ways, Buchsbaum anticipated design trends from high tech to nineties eclecticism. The work he produced before his death in 1987 is the subject of a new book from Monacelli Press, Alan Buchsbaum Architect & Designer.

BY JEFF BOOK



1972

A child's bedroom designed for former House Beautiful architecture editor Susan Grant Lewin, finished with a floating canvas fish, revealed Buchsbaum's fondness for bold color and pattern.



1976

The designer pioneered high-tech style in his New York loft, where blue runway lights punctuated a sinuous glass-block wall.



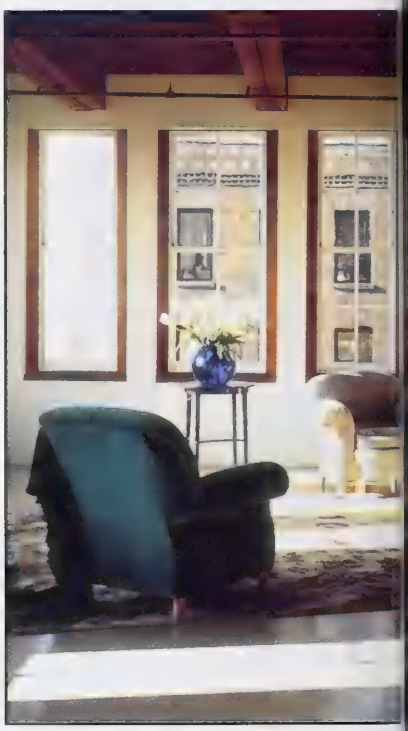
1976

Buchsbaum forged a model for open-plan loft living using now-commonplace industrial lights and commercial fixtures (range, table mounts, stools) in an airy, free-flowing interior.



1973

Ready to Roll: One of three suitcaselike furniture modules on casters designed for the touring exhibit "Here Comes Tomorrow," this sleek unit held a dining table and storage, even a wine cellar.





1978

Elevated above its riverside site, the Tenenbaum house, a crisply modern passive-solar design, was enlivened by a red trombe wall.



1978

Subverting scale in a New York apartment, a huge photomural of a dewy "Sterling Silver" rose was classic Buchsbaum: a romantic, whimsical counterpoint to a pale, clean-lined kitchen accented with a few flourishes of red.



1982

Simple and serene: in Diane Keaton's Manhattan apartment, a Buchsbaum cabinet and the architect's signature Bank of England chair.



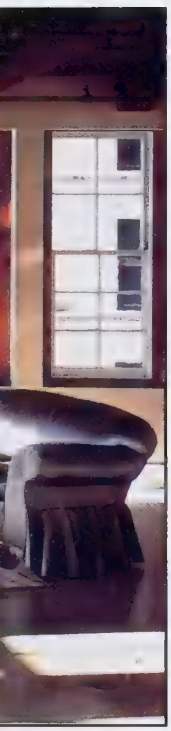
1983

The designer's fireside rug, patchwork marble table, and a chair clad in pink chenille in Christie Brinkley's New York apartment.



1982

In his second loft, Buchsbaum leavened the modernist rigor of commercial tile and a chrome cart with multihued wicker.





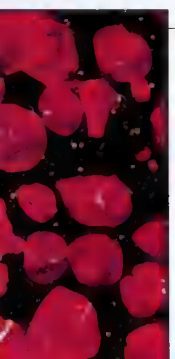
1984

Buchsbaum created a zone of repose in Bette Midler's TriBeCa loft. The space is marked by the soothing simplicity of its unfussy vanity, marble sink surround on a copper-pipe base, and precisely detailed bed backdrop framing a peekaboo view of a cast-iron column.

84

rchitect restored the living area of Midler's its original state, then injected understated ur—as in this uncluttered grouping of plush es seating and a Fortuny floor light.





1987

A detail of Buchsbaum's last project, a V'Soske silk and wool rug based on his own collage of rose petals.

1986

Emblematic of eighties urbanity, the designer's steel-topped table is at rest beneath a zigzag light.

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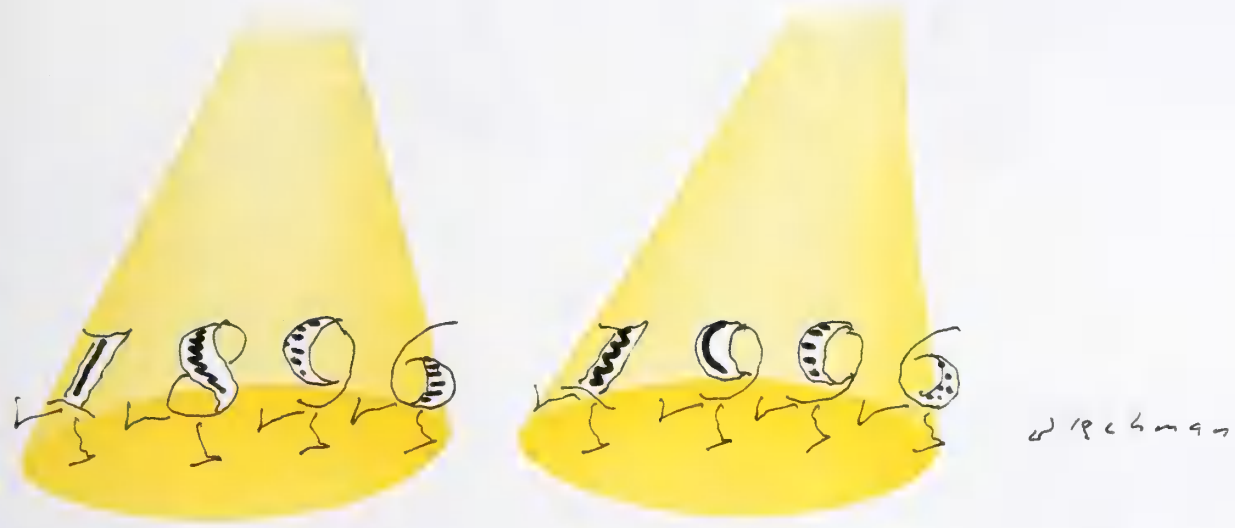


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house beautiful
NOVEMBER 1996



A BIG CENTURY FOR STYLE

se Beautiful's hundredth birthday, which we celebrate this issue, almost coincides with the birthday of the 20th ury, and as we pored over the many bound volumes of this azine from 1896 through 1996, we realized what a century has been in the world of design.

rly in our history we introduced the uniquely American itecture of Frank Lloyd Wright to a nation that took his ie House concept and built ranch houses from coast to t. Modernist designs from Western Europe, handcrafted ture from Scandinavia, the lean and elegant Japanese ept of *shibui:* House Beautiful documented these trends many more, adding breadth to our readers' decorating ons. At the same time, exposure to new materials—plas- linoleum, aluminum—enriched their design vocabularies. unched as part of the larger "house beautiful movement" e turn of the century, this magazine moved from its initial e in Chicago to New York, from a magazine of mainly ls to one of many photographs. Our editors progressed manual typewriters to computers, from slow-moving let- n stamped envelopes to instantaneous E-mail.

ne thing about House Beautiful has never changed—our aim, stated in an early issue: "To help you to the house of your hopes and your ideals, to aid you at every step, and in every detail . . . to offer you the widest latitude your purse can buy, yet to narrow your choice to what is essentially the best—that is the single purpose for which the House Beautiful exists." And to make sure that no one equated money with style, for a while the magazine published a regular column called "The Poor Taste of the Rich."

Among the special features this month you will find a 20th-century timeline of architecture in America; our list of the top 101 designers who are today's decorating tastemakers; and an essay on House Beautiful's hundred-year coverage of American home life. To celebrate our birthday, we conducted an architectural competition whose winning design appears here. Edward I. Mills's inventive vernacular house for a family in Michigan will show you where architecture may well be heading in the next century.

As we present this centennial issue, we are moved by reverence for our past and hope for our future, and by an enormous sense of gratitude for the privilege of being present at House Beautiful's historic moment.

Louis Oliver Gropp

EDITOR IN CHIEF



Rising star: Barry on her front steps. Right: Heavyweight wool satin drapes windows in the living room, where a cut-out chair by artist Philip Agee strikes a contemporary chord next to traditional club chairs and a sensuously curved sofa from Barry's new collection for Baker Furniture to be found in stores next spring.

READY FOR HER CLOSE-UP

Designer Barbara Barry reinvents the nonchalant elegance of a 1940s movie set in her own Hollywood Hills house

By Christine Pittel Photography by William Waldron
Produced by Beverly McGuire Schnur





"Only people without

The scene is straight out of a 1940s movie. Our heroine is home, bounding up the steps after a hard day at the office slinging wisecracks with Cary Grant. Who is that carefree career girl in the cashmere twinset and polka-dot scarf? Rosalind Russell? No, it's Los Angeles designer Barbara Barry, who in her own house creates a cool, languid setting as perfectly composed as anything ever concocted by the MGM art department. This is the new glamour, clarified and refined.

Her Hollywood Regency–style house, built in 1947 and attributed to architect Paul Williams—who designed porticoed and pedimented retreats for celluloid royalty—came with good bones. "Each room is so intimately proportioned that even empty it felt comfortable," says Barry. Working *with* the aura of tradition rather than against it, she treated a classical house classically, accentuating fine details such as the living room moldings with creamy white paint against rose-taupe walls. At first glance, each piece of furniture seems familiar, then demands a second look. The lean, tapered legs of a simple square end table are exquisitely elongated. If the original inspiration was Shaker, this version is wearing high heels.

A quick tour of the living room seating arrangements—which form an ensemble of dark woods, strong lines, and seductive curves even though the vintages vary—suggests the elasticity of time. Slipcovered club chairs, photogenically rumpled, share the stage with a debonair French Deco armchair and a cutting-edge construction of interpenetrating planes, which propels the romance of history right up to the present and reminds a visitor that it's 1996.

Barry deliberately evokes another era—a sepia-tinted vision of the 1940s, when elegance, as portrayed in the movies, was accom-



Palm trees undulate (left) in the garden. Right: Instead of the expected chandelier, Barry prefers the intimacy of a lamp at eye-level in the dining room. An antique caned chair goes curve-on-curve with her Pasadena chairs for HBF, inspired by Paris in the 1930s, and a Puiforcat silver tray from the same period reiterates the form. A bow-fronted English Regency dresser holds table linens.

emory think that they're original"



"Details come from recollection



Silver serving pieces (left) crown a vintage Wedgewood stove. Right: Barry glued basket-weave caning to the breakfast-room walls and then covered it with five coats of khaki green paint. The 1940s French chairs were black; she gave them a Swedish feel with flat ivory gesso and quilted linen upholstery.






CHANEL
LEQUEU





"What matters is form, compositio



Talismans—a book of photographs by Horst and a model of one of Barry's chairs for HBF—on the fluted ivory lacquer master bedroom desk. Right: A mercury glass lamp from the 1940s catches and reflects light, and even the white moldings framing the doors and windows incandesce with the sun.

FOR MORE DETAILS, SEE READER INFORMATION


or, and the way light falls”

THE DEAN'S DOMAIN

There is no more exemplary interior in the oeuvre of Albert Hadley, doyen of American decorating, than his own digs

By Christopher Petkanas
Photography by Pieter Estersohn
Produced by Sarah Kaltman Cantor



In the living room (both views), Mark Sciarrillo's hand-troweled, rough-textured walls have mirror chips and bits of mica and gold leaf—"for a certain frostiness," says Albert Hadley. The ceiling was finished in high-gloss paint, one of the decorator's trademarks. The Victorian sofa belonged to his Tennessean grandfather. Hadley says he chose this and the chaise longue "for their discipline of line, which I find very satisfying and preferable these days to anything more elaborate." The sunburst mirror is a Parish-Hadley design.





Hadley uses this "spare" room as a studio, a library, and a place to entertain less formally than in the living room. Occasional guests sleep on the daybed, which has a red lacquer base and was made for this alcove.

"Establishing the bones of a room once and for all, then arranging it with furniture and accessories that might stay that way for five hours or five months or five years"—this is what Albert Hadley finds pleasurable about designing for himself. The dean of American decorating and president of the world-renowned New York–based firm of Parish-Hadley Associates feels that a room with good "backgrounds" could accommodate any reasonable amount of change.

He was referring to his "perfectly ordinary" 1920s apartment in an "okay but by no means architecturally distinguished" neighborhood on New York's Upper East Side. "It was so ugly I couldn't resist it," remembers Hadley, a man who likes a challenge. "And I couldn't resist the price, either." He has lived contentedly for twenty years in these three rooms, which are almost surprising in their modesty. And for all of those years he has enjoyed the solid rewards of having first "put things right" in a muscular, definitive way.

By fattening the insubstantial walls, Hadley created



huge cerulean painted corkboard block on one wall serves as one of Hadley's famous bulletin boards. Black lacquer 1920s German chairs, their seats upholstered in various strong colors, can be moved from room to room.

h and visual strength," as well as storage space. Lacking rity, the traditional moldings were torn out, the base- ds and cornices in the living room replaced by glamorous ored recesses that make the walls float. The "high and ous" mantelpiece was another casualty, supplanted by a ow surround of painted wood that is so anonymous as to actically unnoticeable. And while one door was nudged exactly five-and-a-half inches to line up with another, the way leading to the back quarters was moved to eliminate the tedium of looking straight down the hall to the bedroom.

All of this has permitted the apartment to wear many, many guises. The latest is a valentine, nearly naive, to what Hadley calls "cottagey, turn-of-the-century things"—enchanting deep tufted upholstery and the plainest, most guileless, most rectilinear tables. The other Hadley news is color. To his signature four-alarm red he has added the rest of the primaries. "If what I've done allows me to live more simply," he says, "I will have succeeded."

For twenty years

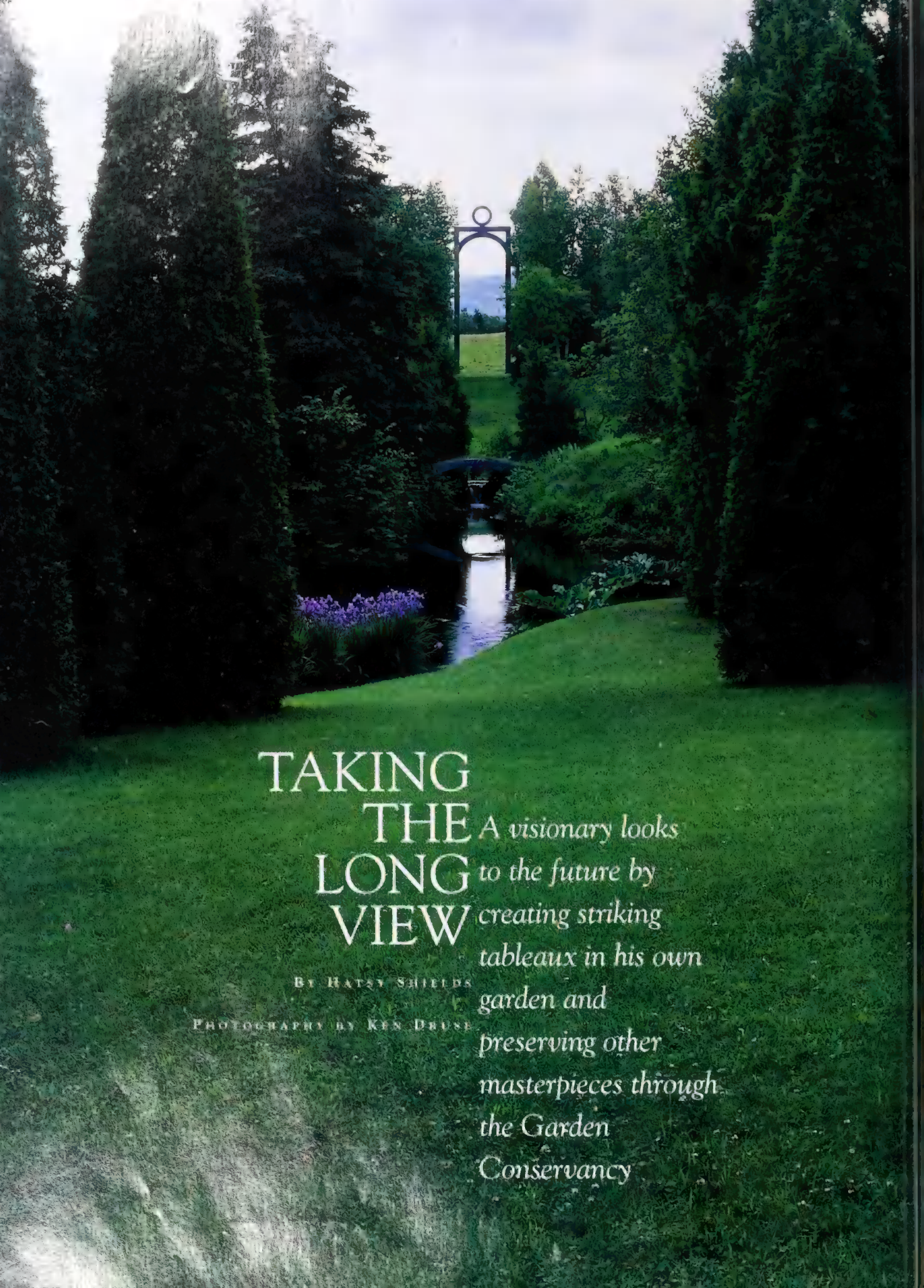
Albert Hadley has tinkered

with the same apartment



The Hudson's Bay blanket and bed sheathed in piped strawcloth (right) are in the two colors always identified with Hadley. The tiered end table, which couldn't be more humble, is an example of the cottagey American furniture the designer finds so suited to the simple way he wants to live now. Nail sculpture on pedestal by Armin Postler. Above: In the bathroom off the bedroom, a 19th-century painted-and-gilded American table holds wooden cones filled with greenery.





TAKING THE LONG VIEW

A visionary looks to the future by creating striking tableaux in his own garden and preserving other masterpieces through the Garden Conservancy

By Hatsy Shields

Photography by Ken Druse



The rare Himalayan poppy in mid-July. Opposite: A dramatic vista of clipped arborvitae, iris-fringed lake, and Lutyens-inspired arch at Frank and Anne Cabot's garden in Quebec.





Gusting winds tore through tall poplars, whipped reflecting pools into tight pleats, and shook colonies of purple irises to a frenzy. An orange sun was sinking behind Canada's Laurentian Mountains as Francis Higginson Cabot charged along hawthorn hedges casting angled shadows. The patrician 71-year-old could barely be heard above the uproar of agitated leaves and gnashing branches, but that didn't stop him as he dashed from one dramatic feature to the next, showing off the twenty acres he has sculpted on a hilltop above the St. Lawrence River. In the fading light, Cabot paused only long enough to toss a handful of fish food into the trout pond from the deck of a Japanese pavilion at the bottom of a deep ravine. Fluttering ostrich ferns and billows of *Rodgersia* covered both banks looming fifty feet above our heads. To the right, these undulating green walls leveled to a primrose-carpeted woodland. On our left, steep stone steps climbed through lush, wild growth to enter—astonishingly—a spacious manicured enclosure with tall hedges of clipped arborvitae.

"Extreme formality, as you see," said the garden's impresario. "Don't turn your head until we are centered on the axis for your first glimpse of the *pigeonnier*." Silhouetted against racing black clouds, framed by a double allée of linden trees, and mirrored in a long rectangular pool, the French-inspired pigeon tower rose four stories. It is no wonder that the composer of so many stunning tableaux is also the founder of the Garden Conservancy, a national organization devoted to saving unique landscapes in the United States. Famous for his support of other great gardens, Cabot offers a theatrical experience in his own, every turn revealing a surprise: a fountain bubbling up between lithe bronze otters, a herd of real Scottish Highland cattle, a blue Chinese moon bridge reflecting a circle in water below, lavender and pink lupines sweeping across a hillside.

Les Quatre Vents, the windy property Frank and Anne Cabot inherited thirty years ago, sits above a bay on the St. Lawrence River in Charlevoix, a triangle of Quebec known for its rugged mountain terrain and rushing rivers. The rural, French-speaking community of La Malbaie has been attracting artists, salmon fishermen, and city folk since the mid-1800s. Cabot's great-great-grandfather bought a few thousand acres as a summer retreat in 1902. Parties at the original manor house were legendary. Cabot remembers a Tuesday afternoon tradition: 150 guests clad in tennis whites gathered on the lawns for iced tea and white raspberries with Jersey cream. Today, hospitality is extended to the public as well as to royalty and heads of state. Prince Andrew may arrive by helicopter, but on specified summer days ordinary mortals can buy tickets (to benefit a local nature center) and drive up the poplar-lined farm road for a garden tour.

Both Anne and Frank Cabot grew up on New York's Upper East Side. She rode horses and played the harp. He camped in the wild and sang with *a cappella* groups. "Interest in gardens came with domesticity," he says. Cabot's training ground was Stonecrop, the couple's forty-acre corner of Anne's grandparents' farm in Cold Spring on the Hudson River. Taking up full-time gardening to bury business woes twenty years ago, Cabot first zeroed in on alpine plants. As his knowledge grew so did his appreciation of other fine gardens. While seeds for the eventual Garden Conservancy were germinating in his mind, Cabot was *(Continued on page 238)*









The landscape Frank and Anne Cabot inherited at Les Quatre Vents—including a white garden (above), stone steps leading from the house to the Tapis Vert (below right), and perennial borders (below)—was laid out in the 1920s and 1930s. New features like the Pool Room (left) were inspired by the Cabots' travels to Europe and Asia. Opposite, clockwise from top left: The Chinese moon bridge in the Stream Garden. A Japanese pavilion sited for contemplation and viewing the Laurentian Mountains. A garden shed built by Frank Cabot's father in 1932. The latest addition is a pigeonnier *with a reflecting pool and rows of clipped little-leaf lindens.*

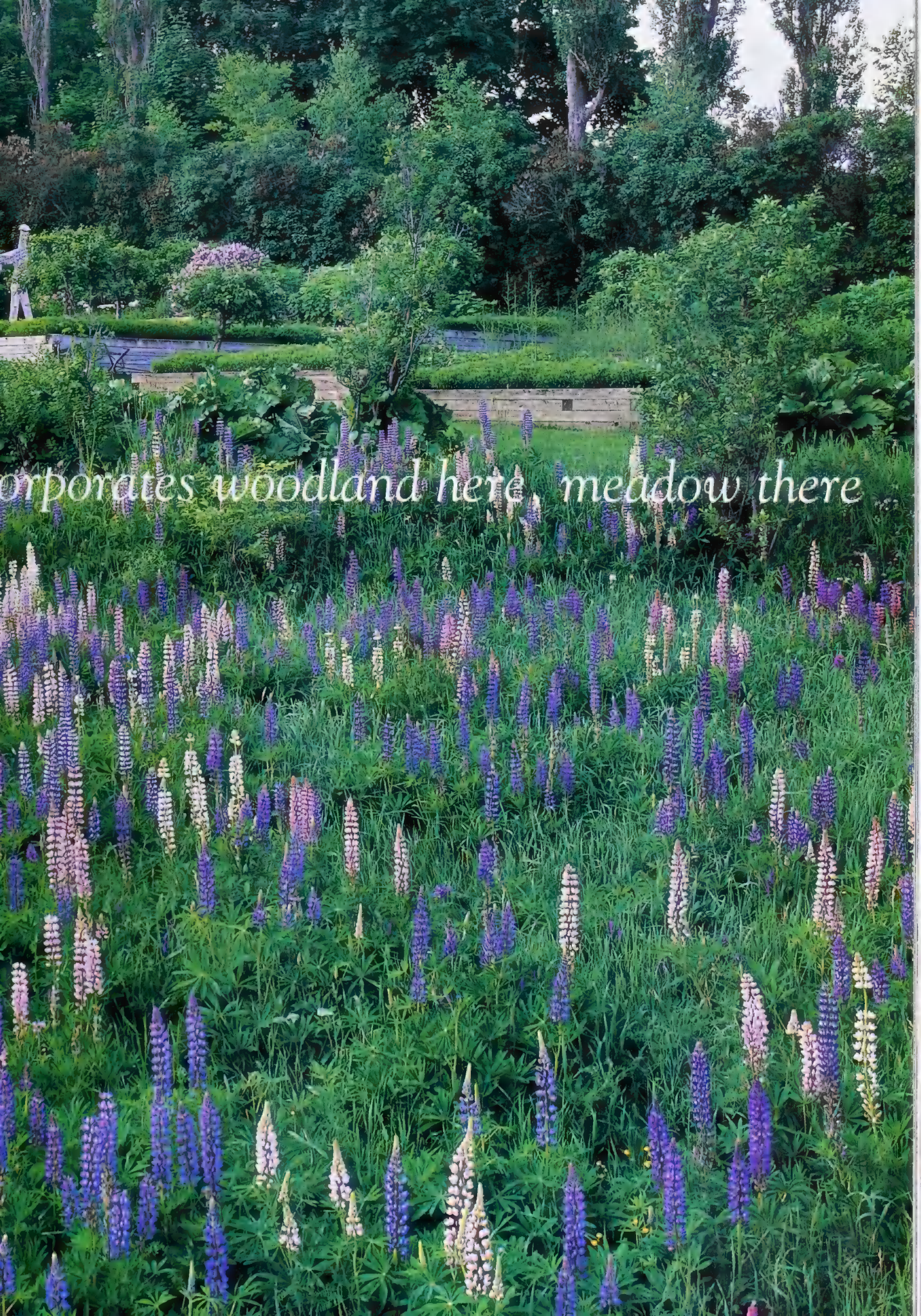






Spreading "like an ink stain," the garden

Anne Cabot's potager—six large beds of fruits, vegetables, and flowers for cutting—is laid out on the hilltop above a meadow of ever-multiplying lupines.


orporates woodland here, meadow there





Les Quatre Vents is brilliantly composed of wild and formal gardens, lush woodlands and hedged outdoor rooms, sweeping vistas and rare plants. Clockwise from above: When this chance hybrid Primula *appeared in the Woodland Garden, Frank Cabot named it Raynald's Form for his head gardener. Martagon lilies and* Hosta sieboldiana elegans *in the Shade Border.* Petasites *and false Solomon's-seal thrive in the ravine below the Himalayan rope bridge. Anne Cabot designed a knot garden in front of the outdoor oven where she bakes bread. The hawthorn-hedged Goose Allée, named for geese who visit a nearby pond, leads toward the main house.*

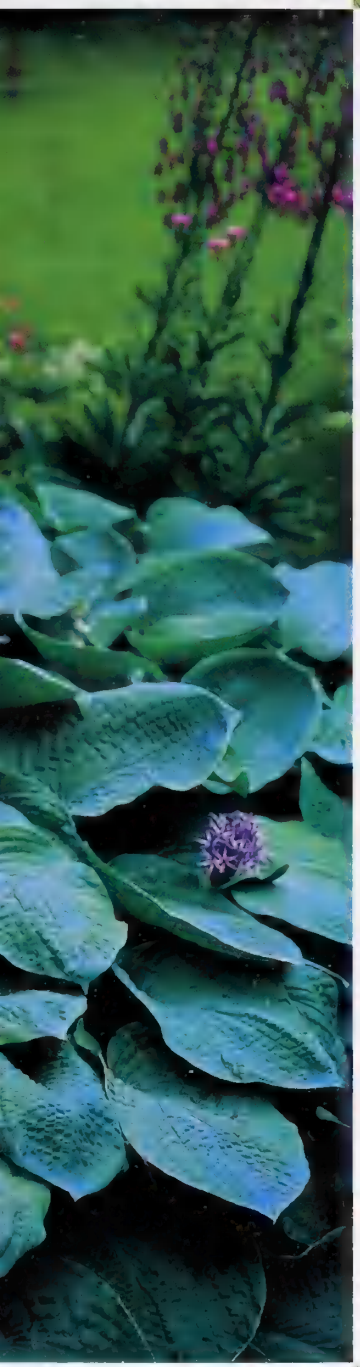










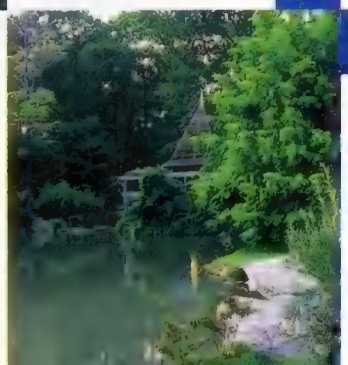


Frank Cabot (above) with his beloved primroses. Views of Stonecrop, the Cabots' New York garden, clockwise from top right: Golden hops climb quadripods standing among Lythrum virgatum *and daylilies. Caroline Burgess, director of Stonecrop, with Matthew England, one of three interns studying at the garden. Wisteria Pavilion at lake's end with stand of dawn redwood trees on the right.*

Frank Cabot is the first to admit that concepts are more fun than delivery. Grand ideas keep coming to him. As his projects at Stonecrop in Cold Spring, New York, expanded from designing alpine beds of tufa stone to building rock ledges, he began to think about gardening in the future. Stonecrop, for example, with its greenhouses, woodlands, alpine collection, vegetable beds, and exuberant flower borders, would make a unique school for horticulture. Concern for the fragility of extraordinary gardens around the country spawned another forward-looking effort—the preservation of these perishable works of art. With their tremendous energy and resources, Frank and Anne Cabot set in motion two programs of national scope, the Garden Conservancy and Stonecrop Gardens Inc., a public display garden and teaching institution.

The mission of the Conservancy, founded in 1989 and directed by Antonia Adezio, is to identify and save important gardens. "Over two-thirds of America's great gardens have been lost to the forces of time," Cabot wrote in a Conservancy publication. By providing fundraising strategies and horticultural expertise, the Conservancy has already helped to wrest twelve gardens from nature's clutches, but, says Adezio, there is a "constant flood of requests for help. The screening committee will visit about twelve sites a year and we are able to help four."

The committee of volunteers comes from some of the country's most impressive horticultural institutions—New York's Wave Hill; *(Continued on page 238)*







An apple tree shades a bench at the far end of the Goose Allée, where spikes of delphinium and several varieties of campanula bloom against the hawthorn hedge. Opposite: The Water Course, running parallel to the Goose Allée steps down to a pond between ornamental rhubarb and columns of arborvitae.

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INSIDE YOUR PHOTOGRAPH



An Electron



Asked by House Beautiful to design a room of the future, Lee Mindel and Peter Shelton, partners in a forward-thinking Ne York–based architectural firm, used their computers to generate this image of a penthouse where currently available electron equipment conjures up a virtual garden. A floral border that never withers and requires neither weeding nor watering is pr jected on a horizontal row of screens placed along a balcony railing. Behind it a visual waterfall cascades down a tower screens, hung one above another. Then by means of a huge projection of a cypress tree, the space is transformed into a tre



se. The control module for these razzle-dazzle natural illusions, which can be changed on whim, is seen in the right ground. The wall-hung screens with separate projectors make it possible to be immersed in your own vision of paradise. can, with the flick of a switch, be whisked back to scenes of your vacation, surround yourself with faces from your last ily reunion, or, like computer tycoon Bill Gates, see your favorite old masters right in your living room. "Electronic ges do not have to be confined to your television viewing area; you can now integrate them into your life," Shelton says.









On a four-acre field of wildflowers stands the new barnlike house. Clockwise from left: The façade, deceptively modest. A bridge connecting house with garage. Neutral-toned brick suits the landscape. The house seen from across the lake.

HOUSE BEAUTIFUL'S CENTENNIAL AWARD WINNER

An important part of the celebration of our magazine's hundredth birthday this year was our prize competition for a residence built in the United States during the two years prior to the entry deadline, April 30th. This lakeside house in southern Michigan designed by Edward I. Mills was the jury's unanimous first choice

By Susan Zevon
Photography by Paul Warchol
Produced by Susan Zevon and Beverley McGuire Schnur



It is a quintessentially American image: an isolated hutlike building on a hill amid tall grasses and wildflowers, a solitary tree breaking the horizon line to reach for the big midwestern sky. It reminds people of paintings: Georgia O'Keeffe's barns, Andrew Wyeth's farmhouses. Indeed looking at the view from the field, one juror commented, "It reminds me of *Christina's World*. I suppose this type of house will succeed well into the next century."

The owners, Bob and Betsy Melnik, are childhood sweethearts who grew up minutes away from their new home, and they had an architect in mind even before they acquired their lakefront site. He was the New York City–based Edward Mills, whose design for a similar site appeared in a magazine. The couple had admired, clipped, bided their time, and when they finally approached Mills were delighted (and surprised) that he accepted their faraway commission.

The plains climate is harsh—in winter the wind howls, and in summer the sun scorches. The need for shelter is acute, so the Melniks and their architect chose materials that insulate and endure—a brick envelope over a steel frame



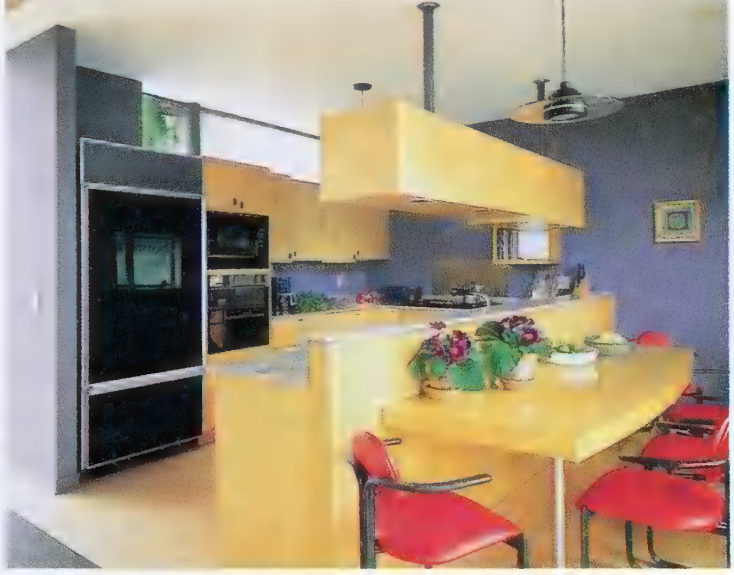


From the entrance (above left) a passage descends, a stair to bedrooms rises. Right: Windows line the gallery. Table and Mackintosh chair from Tennant and Associates. Opposite: A curved, slotted cedar wall with interior windows shares living room light with corridor.



ɔed by a steel roof. For further protec-
ı, Mills tucked the house into the
e. A two-story wall of windows that
es southeast washes the house with
shine and provides passive solar heat
old weather. (During the winter, the
ting bill for the entire house averages
about $107 a month.)

Visitors arriving for the first time
e no inkling of the size of the 5,100-
are-foot house. They enter through a
ı and narrow facade, the front door
ning to a light, bright hundred-foot-
gallery that reaches up to the roof and
lually steps down the hill. In half-levels
processional corridor leads to the





In the living room (opposite and left), classic modern furniture floats on a sisal rug from Rosecore. Noguchi table, molded-plywood Eames chairs and screen from Herman Miller; sofa by Christian Liaigre from Holly Hunt. Brick wall includes fireplace.

hen/dining room/playroom, the living
n/family room, the library and the ulti-
e reward—a shimmering lake view. A
rway to the left of the entry rises to
cond-floor bedroom gallery.

"Placed at the center of the house,
kitchen is the command post," Mills
s. But the two-level, book-filled red
ary, the room closest to the lake, is its
rt, the Melniks feel. A staircase with a



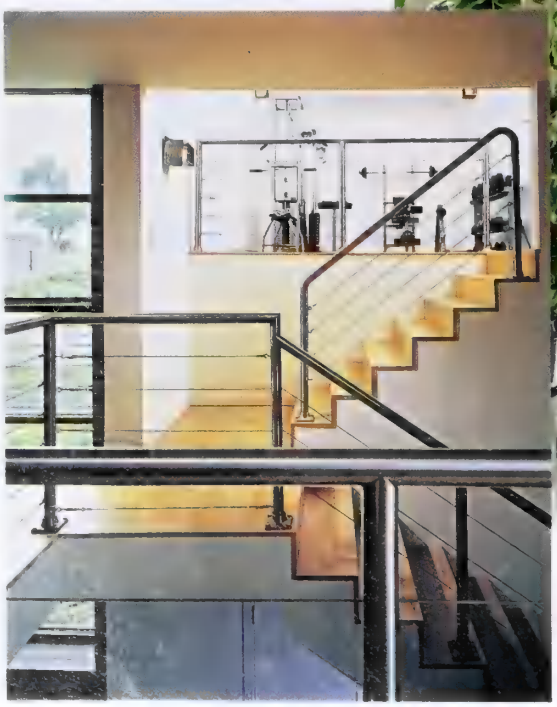
The kitchen and dining room are separate spaces, connected by a pass-through. Top: Kitchen table cantilevered from maple cabinets serves for family dining. Right: Steel chairs from Knoll surround a dining table designed by Brian Killian.

Walls in master bedroom (left) are painted sunshine yellow, Betsy Melnik's favorite color. Bed linens and throw from Calvin Klein, Eames sofa from Herman Miller. Below: Up the library stairs and half a level below the master suite is a fully equipped exercise area.

metal railing crafted by Bob Melnik, who with his teen-age son, the elder of two, executed much of the carpentry. leads up to the library's second leve Beyond an exercise area lies the mast suite and a water-viewing deck. From he the Melniks love to watch the sunris and in the evening a distinctly loc scene: the lights from the distant Gener Motors testing grounds.







Bob Melnik and his older son, Nathan, built all the bookshelves in the double-decker library (opposite). Eames chaise from Herman Miller. Above: View from behind the library table toward the living room, the slotted wall, and the stairway to the master suite.

FOR MORE DETAILS, SEE PAGE 240.

THE JURY:

Walter Chatham,
President of the Architectural League of New York, Principal, Walter Chatham & Associates

Deborah K. Dietsch,
Editor-in-chief, *Architecture* magazine

Frances Halsband,
Partner, Kliment & Halsband Architects

Donlyn Lyndon,
Architect, chair of architecture, University of California, Berkeley

Terence Riley,
Chief curator, architecture and design, Museum of Modern Art

Louis Oliver Gropp,
Editor-in-chief, House Beautiful

For the jurors' comments, see page 240.







REFRIED BEENES

By Carol Prisant
Photography by John Coolidge
Produced by Dara Caponigro

What becomes a legend most? Imagination, partly. Let's watch Geoffrey Beene, master of couture, showing us that things are seldom what they seem. That strong and beautiful console in the living room? It's a darkroom developing sink. Those droll lamps? Beene stitched them together from decapitated steel birdbath bases and dunce-cap paper shades. He accessorized his sofa with a witty pillow that copies the nearby painting by James Turrell; suited up a dull, down-at-the-heels office chair with spiffy licorice-stick spindles and a patent lacquer seat; dressed a dough-kneading bowl in a chic resinous slick of black, belted by a brilliant streak of silver leaf.

Ever juxtaposing form and surface, synthesizing the shapely humble with the texturally rich, the amazing Mr. Beene ingeniously creates for himself whatever nature and art fail to provide, showing his admirers, along the way, just why he remains a legend.



ped in slate, assive photo loping sink osite) becomes anning console. kwise from e left: The t couturier ffrey Beene at e. A lacquer- hed dough . A plastic d bowl upended drilled, now a shade. An old den umbrella d silver-leafed lacquered.







A steel step stool that functions as a table as well as library steps is flanked by aluminum office chairs (opposite) covered in silk from Geoffrey Beene's showroom. They stand against a wall that is, astoundingly, painted. This page, clockwise from top left: A newly freshened steel office chair. A Laura Ashley screen, its fabric panels replaced by Deco-style acid-etched glass. A lacquered stool top with playful folk-art legs. Beene's double-faced sofa pillow mimics the Turrell painting. A contemporary wood bench liquefied in gleaming silver leaf. Lamps created from bird-bath bases and cone-shaped paper shades.

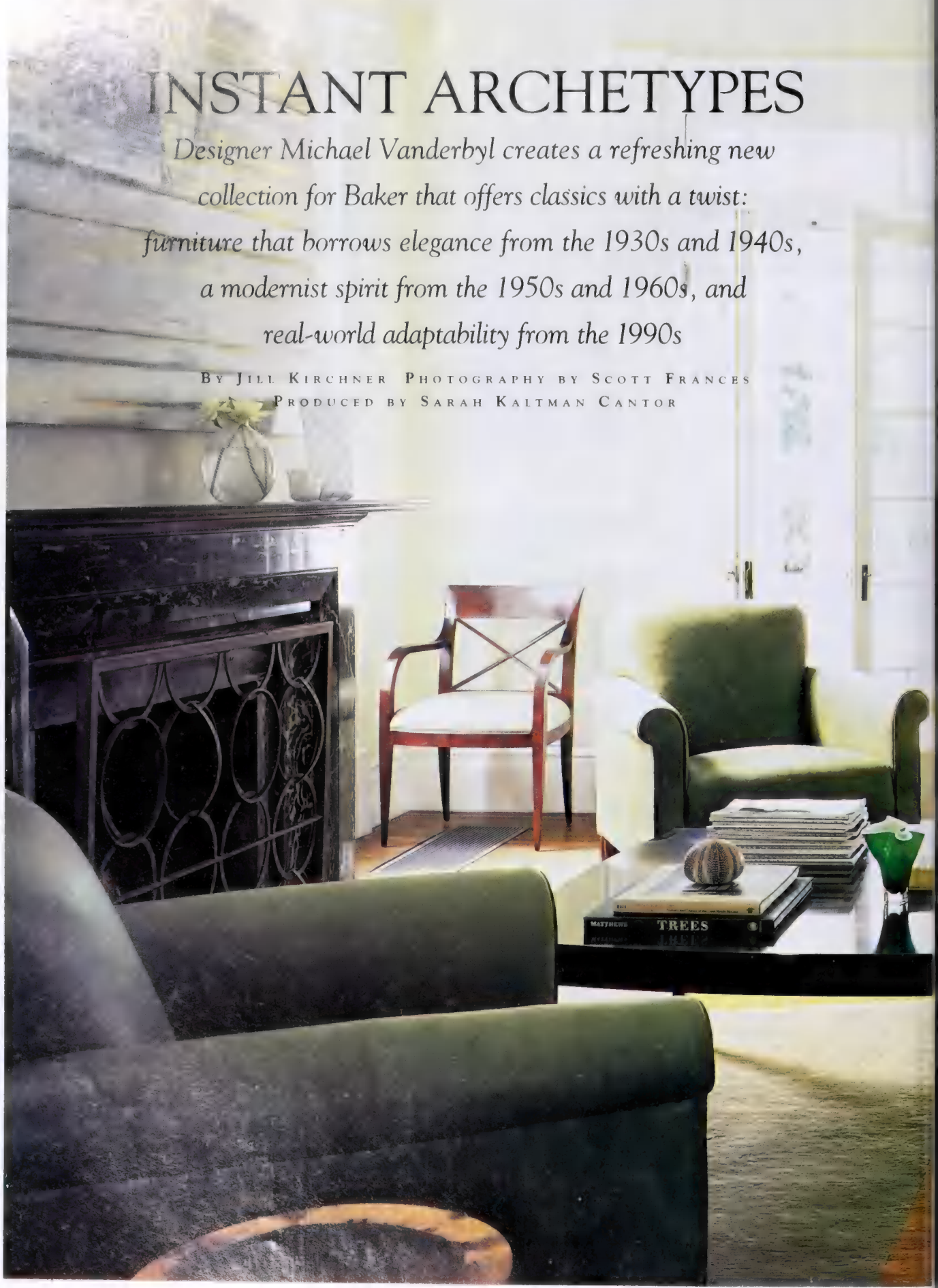
FOR MORE DETAILS, SEE READER INFORMATION


INDUSTRIAL DESIGN
THE MGM STORY
CROWN
NIJINSKY DANCING • LINCOLN KIRSTEIN • KNOPF

INSTANT ARCHETYPES

Designer Michael Vanderbyl creates a refreshing new collection for Baker that offers classics with a twist: furniture that borrows elegance from the 1930s and 1940s, a modernist spirit from the 1950s and 1960s, and real-world adaptability from the 1990s

By Jill Kirchner Photography by Scott Frances
Produced by Sarah Kaltman Cantor



Among the cleanly tailored designs in Baker's Archetype collection are Deco-influenced club chairs in olive leather; a sleek sofa in a Donghia fabric; an oval commode that streamlines the classic bombé shape; and a square coffee table with

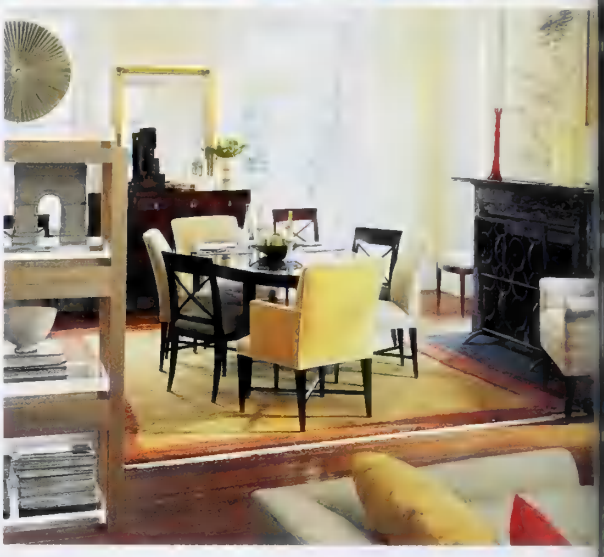


graciously bowed edges. Bright pillows, Calvin Klein cashmere throw, and a rug from Entree Libre enrich the
ıtral calm. Forties art glass on mantel, Malmaison. George Nelson lantern from Troy. John Berens painting, Denise Bibro.









Versatile furniture suits overlapping spheres of activity. Clockwise from top left: Writing desk folds up into a slim console; TV caddy neatly contains a VCR and wiring. Michael Vanderbyl with his semainier. Pale wood shelving from Aero creates a subtle room divider. Sofa in taupe cut-velvet from Schumacher and Chris Lehrecke table suggest casual luxury; John Stewart photos, Staley-Wise. Opposite: X-back and upholstered chairs gather around the oval dining table. The armchair is covered in yellow Braemore fabric outside, ivory inside, to emphasize its clean lines. A Christopher Norman stripe used horizontally defines a square wing chair. Odegard rug.

Biedermeier, Shaker, Jean-Michel Frank, Charles Eames: Designer Michael Vanderbyl names a range of icons as influences for his Archetype furniture collection for Baker. What is most impressive is how smoothly he has managed to weave together these threads, adding his own distinctive point of view, circa 1996. "I was raised as a minimalist, but I love beautiful things," he says, which explains the subtle detailing of diamond veneers, the elegant ellipses, the delicately tapered legs, the slightly bowed coffee table with D-end corners. In rich sycamore and in trim upholstery, this furniture has a classic ring—but its sure-handed, carefully edited execution looks a lot like modernism. And while the pieces bespeak timelessness, they have an of-the-minute functionality: Among the many gems are a nicely downsized TV caddy on concealed wheels; chairs with crisply made slipcovers that offer a change of wardrobe; and versatile chests such as a *semainier* and commode that are equally at home in bedroom or living room.



"I design things I'd love to have in my own home—a writing table, a TV caddy that can roll away, chairs with tailored slipcovers"





DOWN AT THE VICARAGE

Imogen Taylor, member of England's most influential decorating firm for 48 years, still follows her mentor John Fowler's dictums





A cozy corner of the downstairs study (top left) has curtains of Lee Jofa chintz in a hollyhock pattern. Center left: On an original 18th-century mantelpiece stand family treasures. Below left: A hallway in the old part of the cottage has room for a big round table. Top right: Imogen Taylor pruning a hedge. Opposite: Herbaceous border includes yellow Doronicum *daisies, purple wallflowers.*




"A formal, self-conscious
garden would not be right in these simple
surroundings. Besides, the
setting had a certain magical quality, and
it is dangerous to toy with magic"

By June Ducas
Photography by Laura Resen Produced by Carolyn Englefield

re can be few places in the English ntryside that are more beguiling Imogen Taylor's Lilliputian old age and her garden with its will-o'-wisp charm. Set in the heart of a hamlet where there is a village shop, pub, and Norman church, it mands fine views over that lush fer-lain, the Weald of Kent.

Originally a humble 16th-century age, the vicarage was gentrified eorgian times by the addition of ssic two-story structure one room —small but well-proportioned s behind a doll's-house facade. The ling as a result has two staircases, ing a spacious air, and the earlier ed rooms, including a second hall-are delightfully higgledy-piggledy.

Now 69, Imogen Taylor is the de dame of Sibyl Colefax & John er, the most influential decorating in England and masters of the sh country house look. Taylor spied lace in 1961 on an outing with her her and father. It was a crumbling "I fell in love with the front door," ecalls, "and my parents did, too. and there, we decided to buy it. father, who was retired, single-ledly over the next five years re-d it, though the three of us dis-ed every detail. It became my end bolt hole, and still is."

Even after Taylor's parents died, in their nineties, the happiness of spirits represents continuity. "If you have an ancestral seat, you can do we have done here," she says. e your own tradition."

Certainly it was a daunting ven-even for someone who for over two







nall sofa (opposite), reupholstered in Geranium Moiré chintz by gen Taylor's father, was found in a unk shop. Cotton curtains have vig motif. Both fabrics, Colefax & yler. Top right: The summerhouse focal point. Center right: Pleached lime trees planted thirty years o. Bottom right: Spring flowers.







decades was assistant to John Fowle himself. "John taught me about scal color, suitability, arranging rooms fo comfort," she says, adding with a laugh "You know—chairs talking to eac other, lamps in the right spot."

At a glance, it is clear that Fowler dictums have been put into practice an executed by the extraordinary creativ skills of her father. Able to turn his han to anything, father Taylor rewired re-plumbed, carved a pie-crust table gilded a stool, propagated chrysanthe mums, and planted a tiny avenue o pleached limes either side of the en trance path. "It's a hand-spun habita done on a shoestring," Taylor remarks

For the unassuming little sittin room, the family together mapped ou the trompe l'oeil paneling. Taylor an her father mixed the emulsion paint— three tones of buff, the shades of puffed-out breast of a pigeon—an applied it. Here, they once entertaine Fowler for tea, serving him boiled egg and toast in true English style.

The garden is tended by Taylo aided and abetted on Sundays by Ian, local lad with exceptional green finger The goldfish that leap to the surface o the pond on hearing her footsteps an Pavarotti, a garrulous budgerigar, ar cared for by Mary, an ever-faithful frien and neighbor. Beneath blossoming tree a stone trail leads down the hill, past hedge of hawthorn and privet entwine like a woven tapestry that frames th wide herbaceous border, haphazardl full of *gallica* roses, mallow, hollyhock shrubs, and day lilies—all jostling fo the sunlight. "A formal, self-consciou garden would not be right in thes simple surroundings," Taylor stresses "Besides, we felt that the setting had certain magical quality about it, and i is dangerous to toy with magic."

Flower arrangements are made in a spacious utility room (top left). Center left: The mantel shelf in the main bedroom displays favorite objects, Taylor's picture in Palm Beach. Bottom left: Rose-and-cream toile de Jouy by Titley & Marr in the spare room. Opposite: Worn kilim, one of many, covers the floor in the trompe-l'oeil-paneled sitting room.


VILLAS OF TUSCANY

A CENTURY OF DESSERTS

M.F.K. Fisher summed up the celebratory spirit in an article for House Beautiful in 1944: "We want warmth and music. We want to give parties." And what seals a party's success? A great dessert, of course. Going through our pages of years past we have selected some of the best. We have avoided elaborate desserts in favor of easy ones. The recipes reveal a national passion for ice cream and chocolate, fruit and nuts. They range from an old-fashioned parfait to a classic cold chocolate soufflé—a recipe given to House Beautiful in 1961 by Jacqueline Kennedy. And, to celebrate our centennial, we bring you a new take on chocolate cake from Jacques Pépin.

By Jane Ellis Photography by Melanie Acevedo



1



Robert Carrier was House Beautiful's food editor during the seventies, and for a Christmas party in 1978 he featured a classic bombe made from store-bought ice cream. Packed in a mold, it can be kept in the freezer for days. Choose your favorite flavor—ours is pistachio.

2



A perfect parfait—toasted almond and maple syrup paste layered with vanilla ice cream—comes from Helen McCully, House Beautiful's food editor in the sixties and seventies. This recipe, published in 1971, is easy on the harried hostess because it can be made days ahead and stored in the freezer.

3



Maurice Moore-Betty, whose fail-safe recipes appeared frequently in House Beautiful, contributed his November Pudding in 1965. A spicy, steamed cakelike pudding, it is an ideal cold-weather dessert. Accompany it with a tangy Grand Marnier–flavored apricot sauce.

4



Jacqueline Kennedy liked to serve *soufflé froid au chocolat* when she entertained as the wife of Senator John F. Kennedy. Her recipe for this chilled soufflé with a soft, mousselike texture was featured in 1961 in a story on Georgetown hostesses.

5



In 1944 M.F.K. Fisher gave our readers her menu for a great Thanksgiving party, and the dessert was a compote of canned fruits spiked with rum. Make-ahead compotes are a boon to the working woman—try one with dried fruits or a mix of fresh and dried fruits.

6



Jacques Pépin's light chocolate soufflé cake is pared of excessive eggs and starch. It will appear in his new television series *Cooking with Claudine*, in which he teaches his graduate-student daughter how to cook and entertain. This team first made an appearance on our pages in 1981.


3
4
5
6

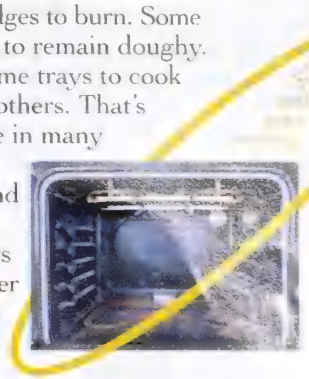
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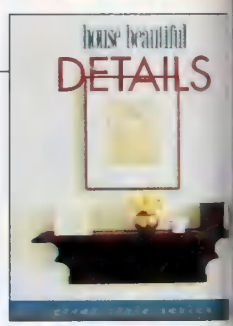
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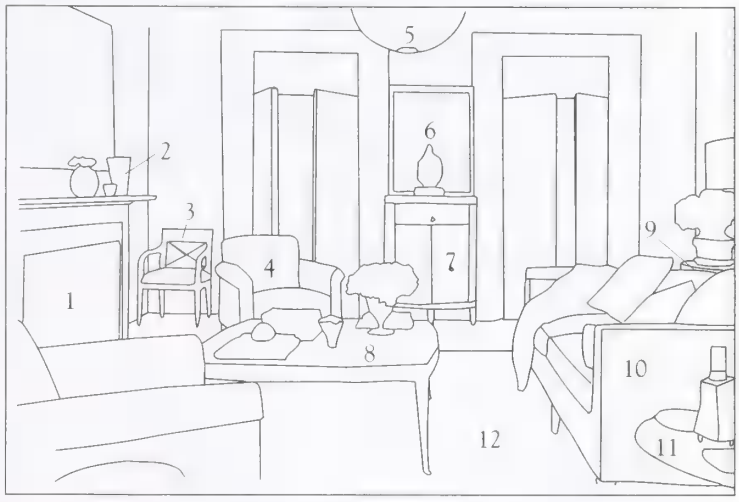


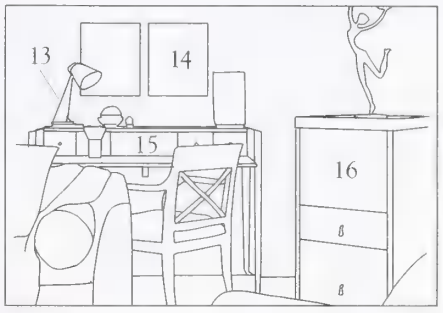
H ISSUE OF HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in retail s. The items in this month's feature are numbered in the drawings below. For further information about the companies r stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both exten-220. Or mail in the coupon. This service is offered nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Infor-n about merchandise featured in this issue is available to January 1, 1997. All prices are approximate suggested retail.

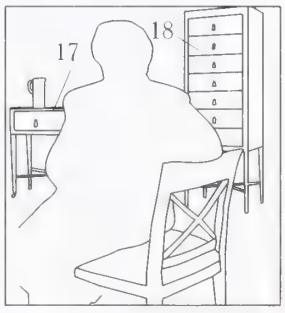
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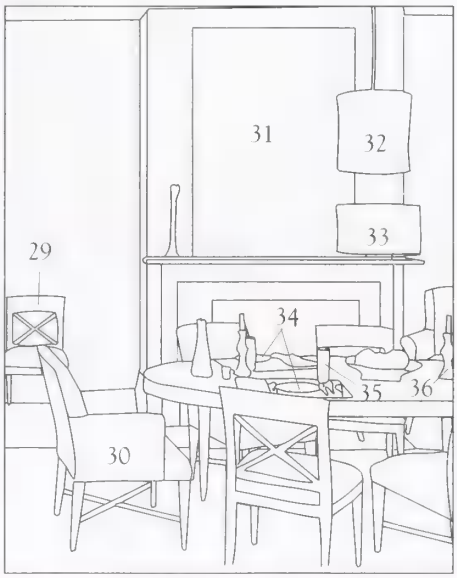
Pages 220 to 223

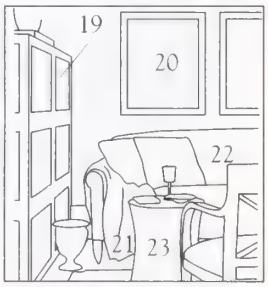
Fireplace screen, The Phillips Collection—$655
Glass vases, Malmaison Antiques—$300–$2,000
Armchair, Baker Furniture—$1,458
Club chairs, Baker Furniture—$3,172 (ea.)
Hanging lamp, Troy—$800
Mirror, Carvers' Guild—$1,105
Chest, Baker Furniture—$5,287
Cocktail table, Baker Furniture—$2,637
Lamp table, Baker Furniture—$2,253
Sofa, Baker Furniture—$3,029
Side table, Aero Ltd.—$675
Rug, Myositta by Marcel Zelmanovitch, Entree Libre—$5,500
Lamp, David Weeks Lighting—$340
Paintings by Wunderman, Denise Bibro Fine Art—$500 (ea.)
Writing desk, Baker Furniture—$5,287
TV caddy, Baker Furniture—$3,432
Server, Baker Furniture—$4,903
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Case shelving system, Aero Ltd.—$975 (ea.); Lucite shelf inserts, Aero Ltd.—$610 (ea.)
Photographs by Stewart, Staley Wise—$2,000 (ea.)
Wool throw, Calvin Klein—$150
Sofa, Baker Furniture—$3,158
Chris Lehrecke pedestal, Troy—$1,600
Decanter, Calvin Klein—$90
Dressing chest, Baker Furniture—$5,963
Dining table, Baker Furniture—$4,757
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Drawing, Denise Bibro Fine Art—$2,200
Hanging Lamp, Troy—$800
Light sculpture, Aero Ltd.—$1,000
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Candlesticks, Calvin Klein—$35 (ea.)













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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For more details, see Reader Information for "Ready for Her Close-up," page 178.

78 STYLE BEAT *Page 78:* **1. Crystal chandelier,** $12,000—R.W. Russell (M); 212-734-7110. **2. Bergère,** from the Parish-Hadley collection, #6445, 37½" h., 27" w., 30½" d.—Baker Furniture (M), 1661 Monroe Ave. N.W., Grand Rapids, MI 49505; 616-361-7321 **3. Enameled steel cabinet,** #SC702, 30" h., 47" w., 12" d., from $462—Duralab Equipment Corp. (R,M), 10723 Farragut Rd., Brooklyn, NY 11236; 718-649-9600. **4. Porcelain bowls and plates,** from $75—Gordon Foster (R,T), 1322 Third Ave., New York 10021; 212-744-4922. **5. Lantern lamp,** designed by Vicente Wolf, 17" h., $230—As You Like It (M), 536 Townsend Ave., High Point, NC 27263; 910-431-7123. **6. Sunstitch fabric,** #FWS45, #FWS26, #FWS43, 57" w., 2" repeat—Osborne & Little (T), 979 Third Ave., Ste. 520, New York 10022; 212-751-3333. **7. Ceramic garden pot,** 3' h., 36" dia., $3,600—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288.

Page 80: **1. Rue du Bac slipper chair,** 42½" h., 24" w., 27½" d.—Beverly Furniture (T), 4859 Gregg Rd., Pico Rivera, CA 90660; 310-695-5721. **2. Leather swatches,** from left, Pampaus, Yellowish, Greenish, Oyster—Edelman (T), 979 Third Ave., New York 10022; 212-751-3339. **3. Goblet,** Gemen, mouth-blown glass, $4/pr.—Ikea; East Coast: 410-931-8940, West Coast: 818-912-1119. **4. Crystal chandelier,** $10,500—Marvin Alexander (R), 315 E. 62 St., New York 10021; 212-838-2320. **5. Donatello Stripe,** by Helene Wainwright, #W1072—Grey Watkins (T), 979 Third Ave., New York 10022; 212-371-2333. **6. Bowood table,** by Rose Tarlow, #288, 27" h., 18" d.—Holly Hunt (T), 979 Third Ave., New York 10022; 212-755-6555. **7. Bone inlaid chest,** 30" h., 37" l., 16" w., $7,800—Thomas Britt (R), 136 E. 57 St., Ste. 701, New York 10022; 212-752-9870. **8. Sinclina lamps,** 61" h., 13¾" w.—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-475-4100.

Page 82: **1. Modus writing desk,** by Antonio Citterio, 48" w., desk up 20" d., desk down 35" d., 36" h., #9315, from $4,280 ($4,770 in wood)—Domus Design Center (R,T), 215 E. 58 St., New York 10022; 212-421-2800. **2. Woven fabrics,** Edmond Petit Collection—Old World Weavers (T), 979 Third Ave., New York 10022; 212-355-7186. **3. Boulevard sofa,** John Oetgen design, 36" h., 37" d., 84" l.—Decorators Walk (T), 979 Third Ave., 18 fl., New York 10022; 212-319-7100. **4. Bostwick lamp,** 53" h., black tole shade, $395—Oriental Lamp Shade Co. (R,T), 816 Lexington Ave., New York 10021; 212-832-8190. **5. Hand-blocked fabric,** Robert Kime collection, Periwinkle, #RO434—John Rosselli (T), 523 E. 73 St., New York 10021; 212-772-2137. **6. Frank Chair,** #4, 35" h., 26" w., 29" d.—Holly Hunt (T), 979 Third Ave., New York 10022; 212-755-6555. **7. Needlepoint rug,** custom—Patterson, Flynn, & Martin (T), 979 Third Ave., New York 10022; 212-688-7700. **8. Palio chevron boxes**—Waldo (T), 223 E. 58 St., New York 10022; 212-308-8688.

Page 84: **1. Chinese tole chandelier,** 21" w., 12" h., custom—John Rosselli, see above. **2. Linen fabric,** Shaker #92509-04 in Bantu, Bisquit and Blithe—Rogers & Goffigon (T), 979 Third Ave., New York 10022; 212-888-3242. **3. Cane dining chair,** #C7651, 34" h., 23" w., 25" d., custom—Bielecky Brothers Inc. (T), 306 E. 61 St., New York 10021; 212-753-2355. **4. Vases,** by Olivier Gagnère, from $475—Repertoire (R,T), 560 Harrison Ave., Ste. 403, Boston, MA 02118; 617-426-3865. **5. Toilet brush,** Philippe Starck design, $32/ea.—Moss (R), 146 Greene St., New York 10012; 212-226-2190. **6. Vajer chest,** 34⅜" h., 31⅞" w., 15⅜" d., $199—Ikea; East Coast: 410-931-8940, West Coast: 818-912-1119. **7. Ruth drum ottoman,** 17" h., 18" d., custom, from, $1,001—Todd Hase (R,T), 51 Wooster, New York10013; 212-334-3568. **8. Acrylic TV trolley,** 26" h., 16" w., 27" l., $299—Plexi-Craft (M,R), 514 W. 24 St., New York 10011; 212-924-3244.

142 LOOKING FORWARD **The recycling center** is available in a floor model, under $45—The American Craft Museum (R), 40 W. 53 St., New York 10019; 212-956-3535. **For more information about other Zeisel designs**—Eva Zeisel Design, Inc., 149 Fifth Ave., New York 10011; 212-864-5711. **Salt and pepper set,** #16397, $36; **cruet set,** #15259, $36; **pitcher,** 32/oz., white, #16158, $45; 8/oz., black, #16157, $35—MoMA Design Store (R), 44 W. 53 St., New York 10022; 800-447-6662.

144 POWER SURGE *Page 144* **Presario 3000,** $3,499—Compaq (M); 800-345-1518. **DLP TV Projector,** $12,000 to $14,000—Vidikron of America (M), 1500 Bay St., Jersey City, NJ 07302; 201-420-6666. **FamilyNet,** WinTerm units, $500-750, software price TBA—Wyse Technology (M); 800-GET-WYSE **BeoSound 9000 System,** $4,000—Bang & Olufsen (M); 800-323-0499. **Disklavier,** upright from $9,600; grand from $26,000—Yamaha (M); 800-711-0745, Ext. 447. **35-inch SuperTube TV,** CX35F70, $2,299—Toshiba (M); 800-631-3811

Page 146: **Performance Telephone 520M,** under $500—U.S. Robotics (M), 888-4-PERFORM. **Oral-B Ultra Plaque Remover Power Assisted Toothbrush,** from $60—Braun (M); 800-272-8611. **Aeronic AT2 Treadmill,** $49.95—Aerobic Technologies (M), 1500 Tanneur St., Quebec City, Quebec G1N4F8; 418-682-6105. **Lifestyle 20,** $2,399—Bose (M); 800-444-BOSE.

Page 148: **Television,** from $4,000—RCA (M); 800-835-8316. **565 Processor,** $3,895—Meridian American, Inc. (M), 3800 Camp Creek Pkwy., Building 2400, Ste. 112, Atlanta, GA 30331; 404-344-7111. **Aptiva S Series,** $3,000–4,000, including monitor—IBM Consumer Division (M); 800-426-7235, Ext. 4340. **Digital Satellite System,** SASAD1, $899—Sony, (M); 800-222-SONY. **P100 Screen Phone,** from $500—Philips Home Services (M); 800-284-2428. **Perfect Climate Control Center,** $350–500—Honeywell (M); 800-345-6770, Ext. 790. **Aspire PCs,** $1,199-2,999, without monitor—Acer America (M); 800-309-2237. **Slimline PC,** $1,500-3,000—Packard Bell (M); 800-733-4411. **Panasonic Bread Bakery breadmaker,** SD150, $200, SD200, $220—Matsushita Consumer Electronics Company (M), One Panasonic Way, Secaucus, NJ 07094; 201-348-9090. **IntelliSense Plus Dishwasher,** $799—Maytag Appliances (M), 403 W. 4 St. N, Newton, IA 50208; 515-791-8911. **NetVision,** $1,000—Zenith Electronics Corporation (M), 1000 Milwaukee Ave., Glenview, IL 60025; 847-391-8100. **Trinitron XBR_2,** $3,300—Sony (M); 800-222-SONY. **60-inch Projection TV,** $3,900—Hitachi (M), 800-HITACHI. **System,** D5-120, $3,800, D5-200, $4,700—Gateway 2000 (M); 800-846-2000. **HP Pavilion 7130P,** $2,449, without monitor—Hewlett-Packard (M); 800-PC-HOME-1. Electronics installments—**Visual Environments;** 718-454-5466.

166 COMEBACK KID **The Vladimir Kagan Design Group, Inc.,** 1185 Park Ave., New York 10128; 212-289-0031. **150 BC free-form sculptured sofa,** designed in 1949, 8-foot version—Directional Furniture Inc. (M,T), 200 Lexington Ave., New York 10016; 212-696-10[illegible] **Custom sofa**—Vladimir Kagan Classic Collection, see above.

178 READY FOR HER CLOSE-UP *Pages 178 to 187: Designer:* **Barbara Barry,** Barbara Barry, Inc., 9526 Pico Blvd., Los Angeles, CA 90035; 310-276-9977; Fax: 310-276-9876. *Living room:* **Sofa; chairs; candle table,** Barbara Barry design, in stores spring 1997—Baker Furniture (M), 1661 Monroe Ave., Grand Rapids, MI 49505; 616-361-7321. **Catalina coffee table** designed by Barbara Barry—Hickory Business Furniture (M), 900 12 St. Dr., NW, Hickory, NC 28601; 704-328-2064. **Pale green wooden chair**—Philip Agee, 3516 16 St., San Francisco, CA 94114; 415-626-4276. **Drapery fabric,** Opera Satin #294-40—Clarence House (T), 86[illegible] Melrose Ave., Los Angeles, CA 90069; 310-652-0200. **Haargen Ribs bound area rug**—S & J Biren (R,T), 9563 Pico Blvd., Los Angeles, CA 90035; 310-553-0971. *Dining room:* **Regency style dining table**—The Dining Trade (R,T), 306 E. 61 St., New York 10021; 212-755-230[illegible] **Pasadena dining chairs,** in muslin, by Barbara Barry—Hickory Business Furniture, see above. **Paul Strand photograph**—G. Ray Hawkins Gallery (R,T), 908 Colorado Ave., Santa Monica, CA 90401; 310-394-5558. **Haargen Ribs area rug**—S & J Biren, see above. *Breakfast room:* **Table linens, antique and new**—The Golden Goose (R), 45094 Main St., Mendocino, CA 95460; 707-937-4655. **Chair seat fabric,** Leaf linen #91024-3—Rogers & Goffingon at Osmont (T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-659-1423. **Chairs on landing,** Barbara Barry, Inc., see above. **Fabric on landing chairs,** Cotton Foam, cotton damask—Diamond Fabric (R), 611 S. La Brea Ave., Los Angeles, CA 90036; 213-931-8148. **Piedmont lamp** by Barbara Barry—Boyd Lighting (M), 944 Folsom St., San Francisco, CA 94107; 415-778-4300. **Painting** by Suzanne Caporeal—Kohn-Turner Gallery, 454 N. Robertson Blvd., Los Angeles, CA 90048; 310-854-5400. **Miniature dress form and ribbons**—Bell'Occhio (R), 1 Brady St., San Francisco, CA 94103; 415-864-4048. **Photograph** by Sally Gall—Julie Saul Gallery (R), 560 Broadway, New York 10012; 212-431-0747. **Fabric on chair,** Fiorella, Vuillard #92902-5—Rogers & Goffingon, Oakmont, see above. **Nightgown; ivory papered boxes; bed linens**—The Golden Goose, see above. **Leaning wall mirror**—Nancy Corzine (T), 8747 Melrose Ave., Los Angeles, CA 90069; 310-652-4859. **Papyrus wallpaper,** custom #4445 by Bourgsac of France—Randolph & Hein (T), 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-1222. *Master bedroom:* **Baroceo linens**—The Golden Goose, see above. **Art** over bed by Sheila Metzner—G. Ray Hawkins Gallery (R,T), 908 Colorado Ave., Santa Monica, CA 90401; 310-394-5558. **Ivory lacquer desk**—Barbara Barry, Inc., see above. **Armchair with ottoman** by Barbara Barry—Baker Furniture, see above. **Drapery fabric,** Fiorella silk by Rogers & Goffington—Oakmont, see above. **Wool sisal carpet,** Vuillard color—Decorative Carpets (R,T), 8900 Melrose Ave., Los Angeles, CA 90069; 310-859-6333. **Shell pendant ceiling fixture** by Sirmos—Nancy Corzine, see above. **Fabric on tufted chair,** Velvet Infroiss II, Amani #15118—Clarence House, see above.

188 THE DEAN'S DOMAIN *Pages 188 to 193: Designer:* **Albert Hadley, Parish-Hadley Assoc.,** 305 E. 63 St., New York 10021; 212-888-7979. *Living room:* **Plaster lamps; all table white side tables; white bench** by fireplace—Parish-Hadley Assoc., see above. **Gilt sunburst mirror; plaster walls,** embedded with mica and colored glass—Mark Sciarrillo (M); PO Box 1178, Southport, CT 06490; 203-254-0078. *Dining room/library:* **Mirror; red sconces; banquette**—Parish-Hadley Assoc., see above. **Plaid pillow fabric**—Christopher Norman (T), 979 Third Ave., New York 10022; 212-644-4100. **Black sisal rug**—Patterson, Flynn & Martin (T), 979 Third Ave., New York 10022; 212-688-7700. *Bedroom:* **Bed,** covered in black raffia; **bedside table**—Parish-Hadley Assoc., see above.

194 TAKING THE LONG VIEW *Pages 194 to 203:* **Les Quatres Vents:** The garden is open on four Saturdays from late June to early August. Visits are made by reservation only through the Centre Ecologique de Port-au-Saumon. Call in early Feb. as places fill quickly; 418-438-2209. **Stonecrop:** From Apr. 15 to Oct. 31, Stonecrop is open by appointment on Tues., Wed. and Fri., as well as the first Sat. of each month; 914-265-2000.

204 AN ELECTRONIC PARADISE *Pages 204 to 205:* **Shelton, Mindel & Assoc.,** 216 W. [illegible] St., New York 10011; 212-243-3939.

206 CENTENNIAL AWARD HOUSE *Pages 206 to 215: Architect:* **Edward I. Mills &** [illegible]

CORRECTIONS

On page 92 of the story, "Your Personal Haven," which appeared in the August issue, the artist who painted the floors in the Lake Forest Center of the Infant Welfare Society Showcase was not credited. The artist is Lanette Gallagher, Artisans Studio, Inc. (R), 136 St. Francis Circle, Oak Brook, IL 60521; 708-654-4663.

On page 93 of the same story, the following credits for the Kips Bay Showhouse were inadvertently omitted: **Custom ottoman and chaise**—Heirlooms (T), 383 Turner Ave., Glen Ellyn, IL 60137; 708-858-6887. **Antique screen**—Milvia Swan (T), 408 N. Wells, Chicago, IL 60610; 312-527-4446.

On page 34 of our September issue, the price for Thermador's Ceran cooktop was incorrect. The model shown (#CEH365VQW), which includes the cooktop and downdraft ventilation system, retails for approximately $1,500. The price for the Dacor Epicure cooktop (#ESG-2*6S) is now $2,100.

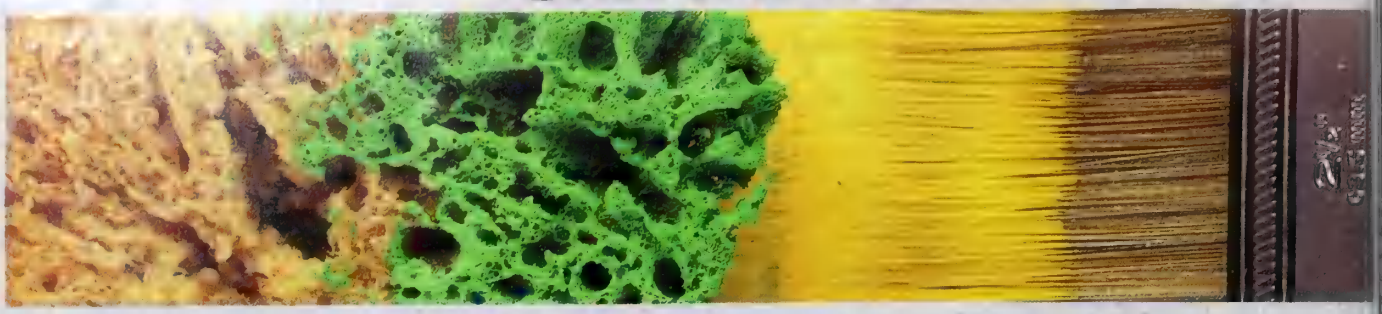


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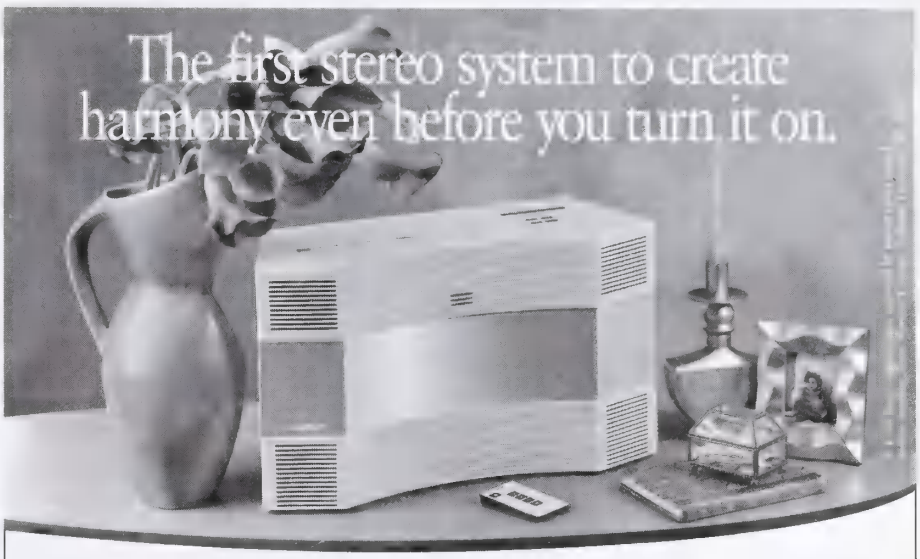
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Architects, 50 White St., New York 10013; 212-
Landscape Architect: **Edward I. Mills,** see above.
: 5,144 sq. ft. **Lot size:** 456 ft. x 950 ft. *Structure*
ry and steel. *Exterior materials:* **Glazed brick,** Glen-
1166 Spring St., Wyomissing, PA 19610; 610-376-
Standing-Seam Steel, Dura Seam Metal Roofing,
Metals (M), 4529 Elmdale Dr., Tucker, GA; 800-
nterior materials: **Insulation,** 4" & 6" batt installa-
s Corning Fiberglass Corp. (M), Fiberglass Tower,
H 43659; 419-248-8000. **Windows,** Desco Alu-
ndows (M), 716 Third St./Southeast, Desmet, SD
952-5534. **Glass doors**— Kawneer (M), PO Box
12 St., Bloomsberg, PA 17815; 717-784-8000.
strip maple. **Kitchen Cabinets,** maple, custom-
t, Benjamin Moore (M), 1630 S. Second St., St.
63104; 314-231-4060. **Lighting,** Halo (M), 400
St. Elk Grove Village, IL 60007; 847-956-1537.
—Corbin Russwin, 225 Episcopal Rd., PO Box
, CT 06037; 860-225-7411. *Living room:* **Fireplace,**
n. **Lounge chair and ottoman,** designed by Charles
mes; **Coffee table,** designed by Isamu Noguchi;
gned by Charles and Ray Eames; **Platform bench,**
George Nelson; **Molded plywood chairs,** designed
and Ray Eames—Herman Miller for the Home
Main Ave., PO Box 302 MS 0443, Zeeland, MI
646-4400. **Sofa,** by Christian Liaigre Pour Holly
Hill—Holly Hunt Gallery (T), 1844 The Merchan-
Chicago, IL 60654, 312-644-1844. *Dining room:*
designed by Brian Killian—Brian Killian & Co.,
odward, Birmingham, MI 48009; 810-645-9801
edo collection—Knoll (M), 105 Wooster St., New
212-343-4000. **Side table,** by Charles Phipps, tele-
—Tennant and Associates (T), 1700 Stutz Dr., Ste.
48084; 810-643-6140. **Chair against wall,** Mack-
House chair reproduction—Tennant and Associ-
ove. *Library:* **Chaise,** designed by Charles and Ray
rman Miller for the Home, see above. *Bedroom:*
alvin Klein Home (R), 654 Madison Ave., New
800-294-7978. **Bed and wall cabinets,** maple, cus-
Sofa, Eames sofa compact, designed by Charles and
—Herman Miller for the Home, see above.
alvin Klein Home, see above.

RIED BEENES *Pages 216 to 219. Designer:* Geof-
37 W. 57 St., New York 10019; 212-371-5570.

TANT ARCHETYPES *Pages 220 to 223. Living*
a, #6386-80, $3,029; **club chairs,** #6364-36,
cocktail table, #3951, dark finish, $2,637; **chest,**
finish, $5,287; **Lamp table,** #3955, marble top,
nchair, dark finish,#3943, $1,458, all from the
Collection designed by Michael Vanderlyle—
iture (R), 1661 Monroe Ave. NW, Grand Rapids,
616-361-7321. **Sofa fabric,** #7700-04, Mercury's
nghia (T); 800-DONGHIA. **Pillows** on sofa, #93456
le, gold; #93197, Middleton linen—Schumacher
ird Ave., New York 10022; 800-523-1200. **Throw**
nen tape, color: dusk, $875—Calvin Klein (R),
n Ave., New York 10022; 800-294-7978. **Club**
, leather #CL-1223, welt #CL-1211—Baker Fab-
ress above. **Rug,** Myositta by Marcel Zelmano-
0—Entree Libre (R), 110 Wooster St., New York
431-5279. **Painting** over mantel, *Foray* by John
800—Denise Bibro Fine Art (R), 584 Broadway,
New York 10012; 212-941-1734. **Glass vases** on
40s art glass, $300 to $2,000; **marble sculpture,**
vival, 19th-c. $4,250; **green vase; glass urn**—Mal-
tiques (R), 253 E. 74 St., New York 10021; 212-
Fireplace screen, Circle #T-0927, $655—The
llection (M), 38 Harbor Park Dr., Port Washing-
1050; 800-700-7445. **Mirror,** #5206 Fluted
ntique glass, $1,105—Carvers' Guild (M); 800-
amed collage, *Facade Under Construction* by Deb-
ville, $2,000—Staley Wise (R), 560 Broadway,
10012; 212-966-6223. **Marble box,** $45; **round**
sh teak table, $675—Aero Ltd. (R), 132 Spring
rk 10012; 212-966-1500. **Teacup, saucer,** platinum
—Calvin Klein, see above. **Wooden candlestick,**
Hoc Softwares (R), 410 W. Broadway, New York
925-2652. **Plate**—Gordon Foster (R), 1322 Third
York 10021; 212-744-4922. **Pedestal,** Chris >



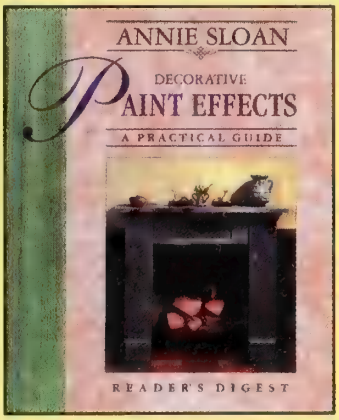
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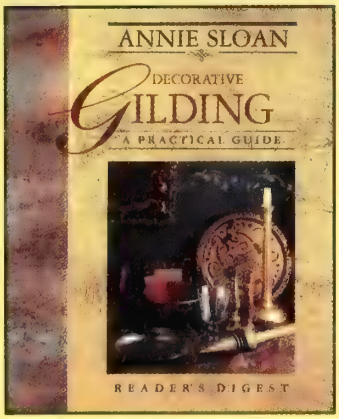
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224 DOWN AT THE VICARAGE *Pages 224 to 229:* *Designer:* **Imogen Taylor,** Sibyl Colefax & John Fowler, 39 Brook St., London, UK W1Y 2JE; 011-44-171-493-2231. **Fabric on chair,** Coral Dalmatian 4015/07 by Colefax & Fowler—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. **Chair cushion fabric,** Geranium Moiré chintz 1073/04, only in cream—Colefax & Fowler, see above. **Curtain Fabric,** Hollyhock chintz—Lee Jofa (T), 979 Third Ave., New York 10022; 212-688-0444. **Wallpaper,** Berkeley Sprig—Colefax & Fowler, see above. **Wallpaper in bedroom,** Toile de Jouy by Titley & Marr—Arthur Sanderson & Sons (T), 979 Third Ave., New York 10022; 212-319-7220.

230 A CENTURY OF DESSERTS *Pages 230 to 233:* **1. Large glass cake stand,** $29.95—Crate & Barrel (R); 800-323-5461. **Linen napkin** $20; **green crackle bowl,** $35; **green crackle cup,** $70; **white teacup,** $18; **white speckled cup,** $65; **white speckled teacup,** $65—Takashimaya New York Inc. (R), 693 Fifth Ave., New York 10022; 212-350-0100. **2. Hemstitch linen napkins,** $15/ea.; **Ellipse silver-plate teaspoon,** part of 5-piece place setting, $105—Calvin Klein Home Collection (R); for stores: 800-294-7978. **3. Medium cake stand,** $24.95—Crate & Barrel, see above. **Glass sugar bowl,** $80—Simon Pearce U.S.A., Inc. (R), 500 Park Ave., New York, 10022; 212-421-8801. **4. Hemstitch linen napkin,** $15; **small clear glass bowl** $30—Calvin Klein Home Collection, see above. **5. Damask border tablecloth** (celery/white), $150; **hemstitch napkin,** $15—Calvin Klein Home Collection, see above. **Small glass bowl,** $35; **bonbon dish,** $44; **Martini glass,** $44—Simon Pearce U.S.A., Inc. see above. **6. Small glass cake stand,** $19.95—Crate & Barrel, see above. **Hemstitch linen napkin,** $15—Calvin Klein Home Collection, see above.

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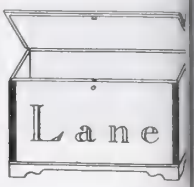
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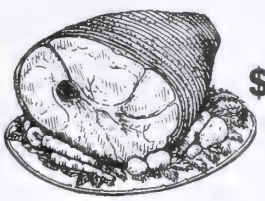


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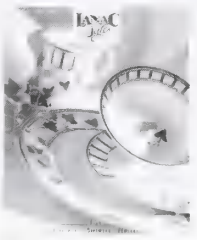
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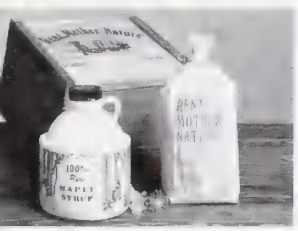


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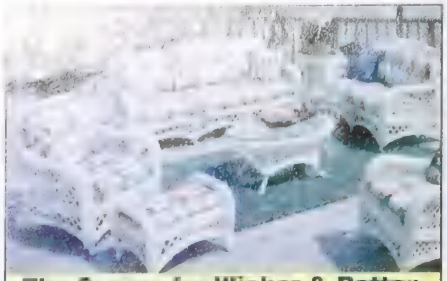


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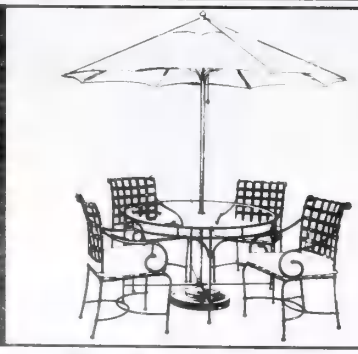
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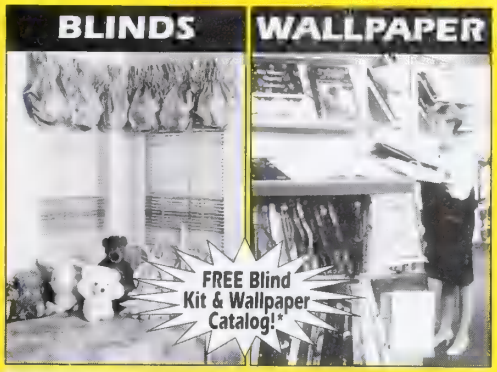
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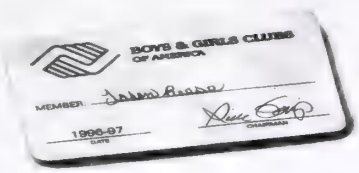
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MARGARET KENNEDY



d read about her in books and seen magazine ographs of her famous garden. With lavender, san- a, and rosemary precisely clipped into spheres, garden on a rocky, many-leveled hillside site was ningly graphic. The photos—all grays and blue- ns, all order and control—made me gasp.

Two years ago I went to Bonnieux in the n of France to photograph a convent that been converted into a house. Bonnieux, I enly remembered, was the village where le de Vesian had created this garden that was libly etched in my visual memory. Excited, I e for permission to photograph it. The answer was vastating no. She felt overwhelmed by too many jour- ts, but I was welcome to come for a visit.

I arrived at an old wooden door and stepped into an vway with loose, smooth river stones underfoot. Madame esian's sparkling eyes were much younger than her sleek non of white hair. She showed me her house, her second onnieux, bought as an abandoned wreck in 1987.

Her style is minimal; rustic but refined. Only natural rials are allowed—stone, plaster, linen, sisal. "Beige is my r," she declared. An occasional antique chest or table tuates the bareness, along with pillows made from ancient of rare tapestry, meticulously restored by Madame herself.

Woman, house, and garden all share the same strong, point of view. Old trees have been tamed into geometric ries. An ancient stone water basin is reincarnated as a She radically limits the variety of plants, and the garden acts with the larger landscape. I heard that she had the pped off a lone cypress on a distant hill to subtly link it to wn sculpted garden, borrowing the longer view.

"I don't like flowers," Madame pronounced, when we ed by a deep pink hollyhock. "The birds planted that. I some black hollyhocks once that I liked better." At the en's lowest level, the strictness of the all-green rule was en by one renegade tree, a cloud of ripe apricots bend- nto a small field of lavender in bloom. The intensity of r was breathtaking. She picked a fig leaf nearby and led me an apricot wrapped in it. I savored the fruit and moment.

Back home in my Massachusetts garden, I cut down my t black hollyhocks and packed the dried seed pods into val brown paper box. Copying a hollyhock engraving for el, I tied it onto the box with raffia and sent it to Madame esian. "The seeds are for the birds to plant," my note explained. Three weeks later a letter arrived, announcing, "They will be the beginning of my black garden." I was thrilled.

When I was planning to visit Bonnieux again last summer, I asked to photograph the apricot tree in the field of lavender. "Come soon," she wrote, "before it is over." I arrived to find few lingering apricots, but there, at the edge of the lavender field, was a big clump of black hollyhocks! "*Your* hollyhocks," said Madame de Vesian, sending me over the moon.

Although frail, and walking with crutches because of a fall, Madame at eighty is building again. She must leave her perfectly simple house, and that fabled terraced garden, because she needs to live on one level. Naturally, she found the last unspoiled bit of flat land in Bonnieux. Her site, on top of a hill, is very rocky. She met with the construction crew to caution them not to disturb the rocks, as they will be crucial to her new, more minimal garden. Friends thought her ambitious project madness, but she was emphatic: "I *need* to build."

I remember reading a survey *The New York Times* once published about longevity, which noted that composers, writers, and gardeners live the longest. All, I concluded, were people who continue to do what they love—what they live to do.

A friend told me about a woman in her seventies who has just planted a new yew hedge that will take years to mature. Her husband asked, "Why, at your age, would you begin such a project?" She replied, "It's the only age I've got."

The determination and hope of such women inspire me. Each time Nicole de Vesian builds, she simplifies and clarifies her vision. Her house and garden are becoming more personal, more refined, more elemental. She confided that the black hollyhocks will be moving to her new garden. I can't wait to see her next Eden. ■

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February 26, 1992: Chrysler minivans are named top safety choice in the passenger van category in Prevention magazine's Safe Car of the Year Awards.



October 11, 1995: Accompanied by the Whetstone HS Marching Band, Chrysler CEO Bob Eaton delivers the five-millionth Chrysler Corporation minivan to the Lombard family of Columbus, Ohio.



November 1, 1995: New Dodge Caravan is named Motor Trend's Car of the Year – first time a minivan wins the award. Second straight year that a Chrysler Corporation vehicle has won.



August 1, 1996: Chrysler Town & Country minivan named top safety choice in the 1995 passenger van category by Prevention magazine. (Anyone see a pattern developing here?)

Having invented the category, we at Chrysler Corporation knew that tampering with something as popular as our minivan would be a delicate operation. (Of course, introducing it in the first place was a bit ch too.) But what we finally decided was that the gr risk was resting on our laurels. When making great

Visit our World Wide Web site at http://www.chryslercorp.com, or call toll-free 1-888-GREATCARS. *Chrysler minivan owner loyalty at 63% in compilation of 62,583 new light truck buyers conducted during the '92 second quarter (January, February, March) sales period. Always wear your seat belt.



May 15, 1992:
inary platform team convenes to begin the next generation of the minivan.



August 1, 1992:
Dodge and Plymouth minivans get optional sport handling suspension. Car pools across America become approximately 37% less boring.



September 18, 1992:
*Consumer Attitude Research announces that Chrysler minivans have the highest repeat purchase rate of any platform sold in the United States.**



May 9, 1993:
Sales of Chrysler minivans in Asia pass 2,000. Reports that minivan interior is more spacious than average Beijing apartment are unconfirmed.



September 15, 1993:
Problem: How to keep driver's-side sliding door from banging into fuel door.



April 18, 1994:
Fuel-door problem solved. (Sorry, but if we told you how, we'd have to kill you.)



March 10, 1995:
ned Chrysler, Plymouth, and Dodge minivans reach rships with features including dual front air bags,† al dual sliding doors, Easy Out Roller Seats,™ and h storage space for the most acquisitive of families.

July 15, 1992:
Platform team reads letters from minivan owners asking, "Why not put a sliding door on the driver's side too?"

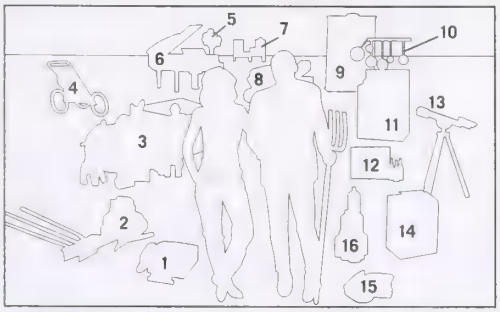


cks is your goal, the right decision is usually vious. Kind of like the idea of putting a sliding both sides of your minivan, come to think of it.

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JAMES CARVILLE
MARY MATALIN

{*Political strategists, writers, lovebirds*}

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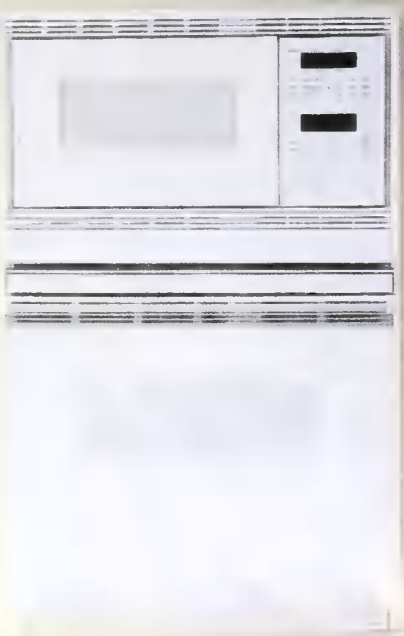


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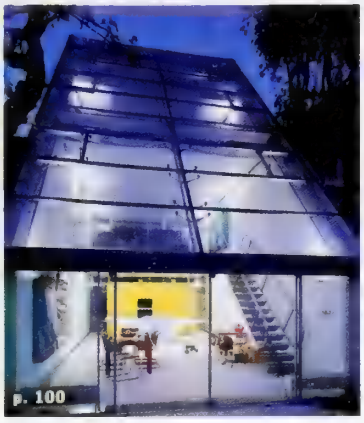
ON THE COVER: Christmas festivities often spill over to Gerold and Jana Klauer's glassed-in porch—a heat trap on sunny winter days. Huge metal urns filled with silver balls and a red-and-white quilt from Jana's collection are simple—but very effective—holiday decorations. See page 76. Photography by Thibault Jeanson.

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The editor's page

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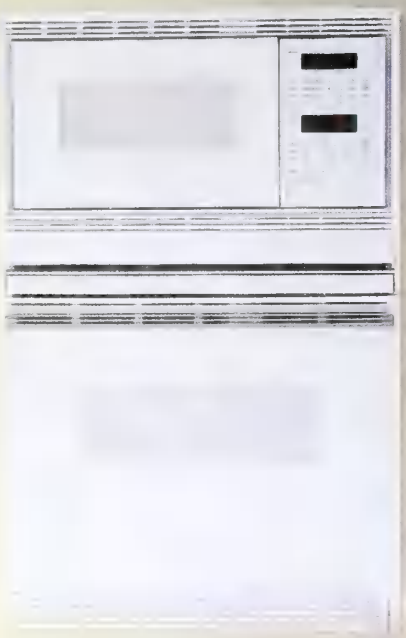
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Beautiful Hanukkah, Kwanzaa, and Christmas tables By June Kurt

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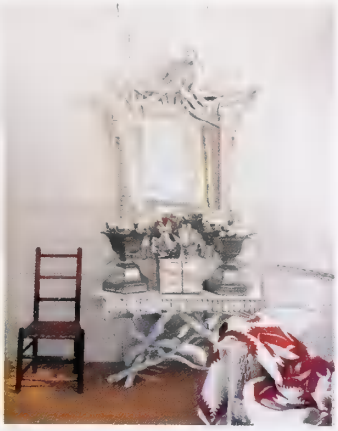
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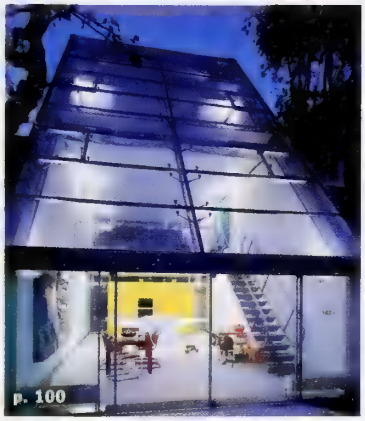
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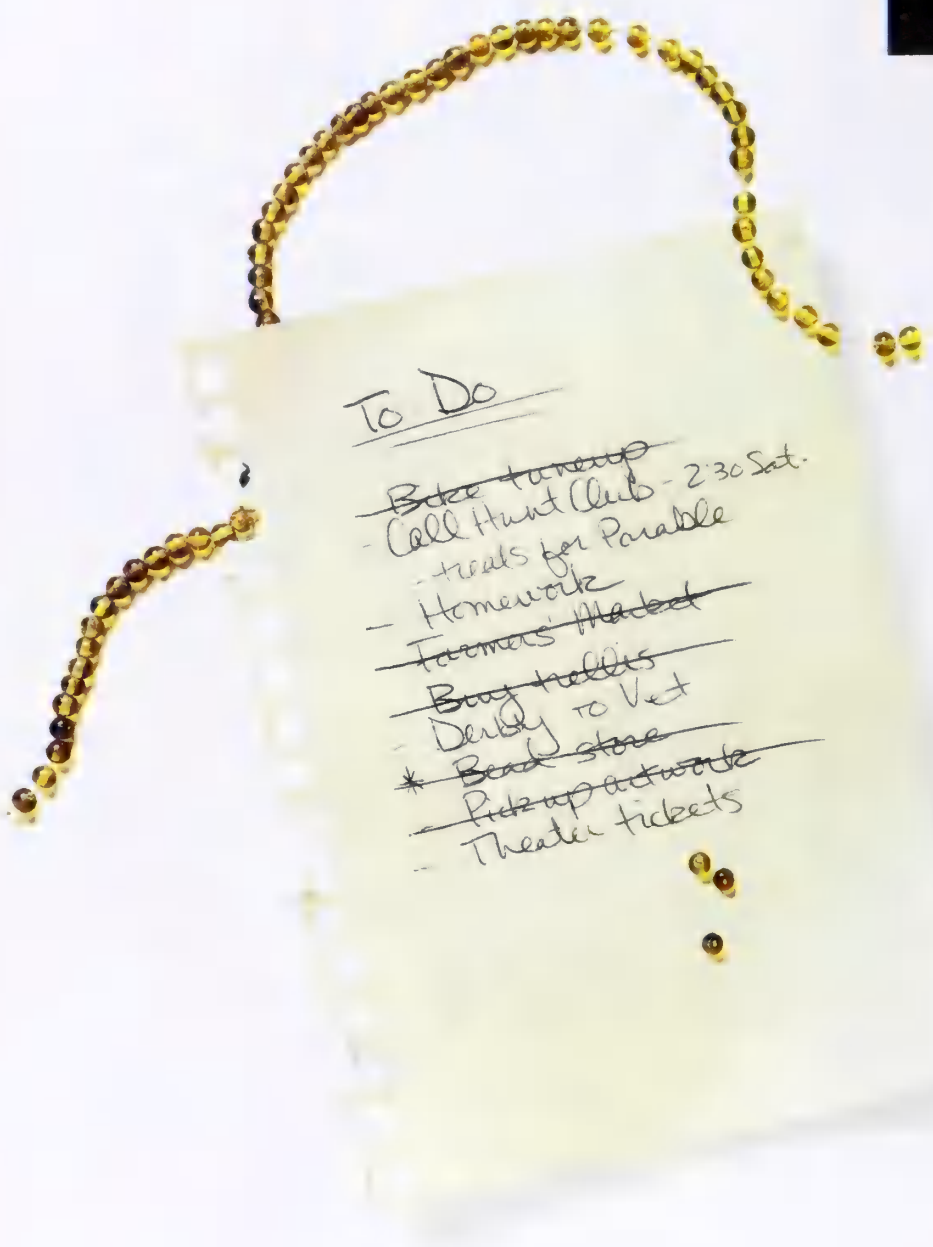

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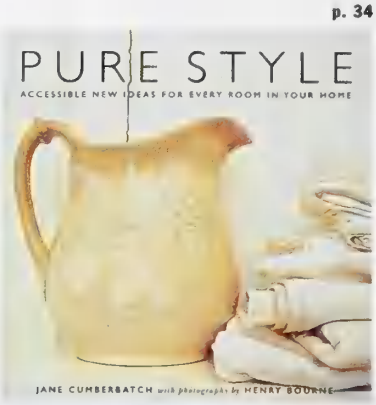
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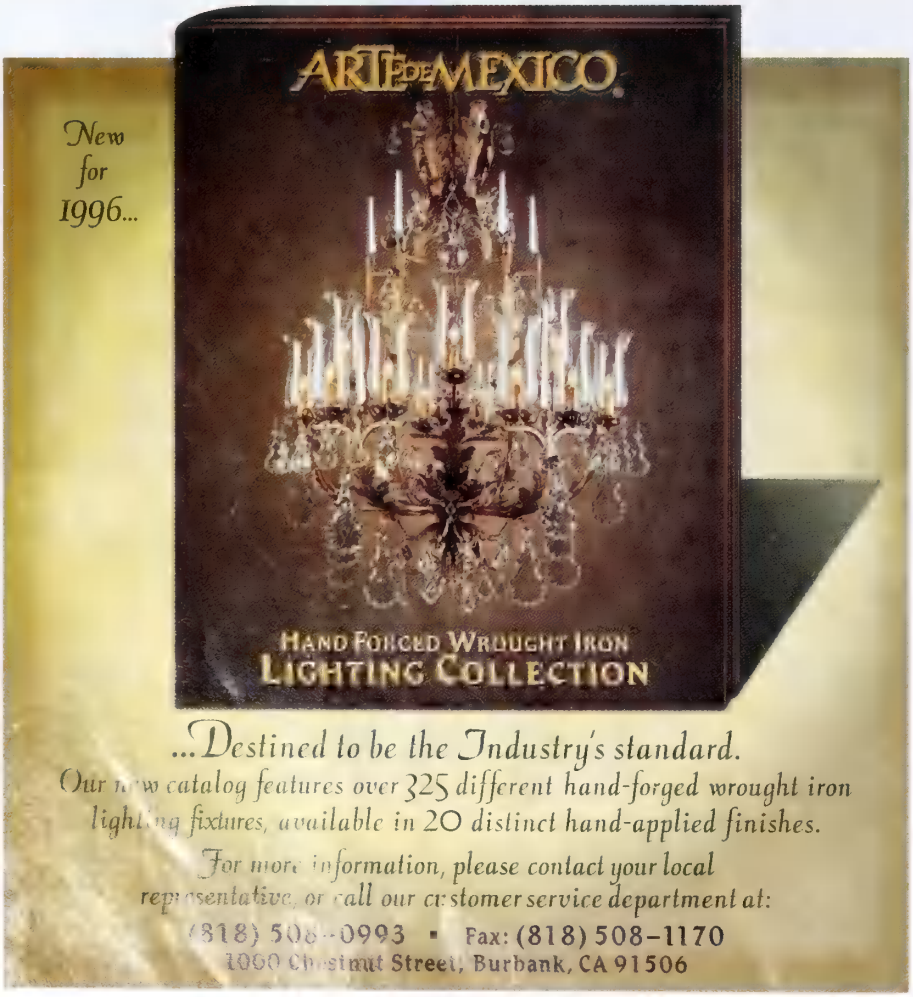


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2. The redesigned Chrysler, Plymouth, and Dodge minivans include which of the following standard equipment?

a) Easy Out Roller Seats™

b) Fuzzy dice

c) Dual front air bags

d) a and c

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ANGEL SON

By Julie Maude Miller

had been living in the house we built near Idaho's Snake
er Canyon for eight years when Sean, our fourteen-year-
son, died of cancer on the tapestry sofa upstairs in the fam-
room. We were lucky to be granted that one small grace—
allow him to slip away from us where he always wanted to
in the home that was his sanctuary and ours, witness to
joys as well as our tragedy.

Death has given our house a special history, and I am
ud that Sean didn't have to spend his last days in a sterile
pital room hooked up to tubes and machines. Instead he
d on the sofa, whose fabric he wore thin while he was ill,
nted in front of the television and VCR.

At home everything was peaceful and familiar to Sean:
Palladian window he looked out of every day, almost but
quite seeing as far as Shoshone Falls; the open stairway that
owed him to hear everything going on downstairs when he
too weak to navigate the carpeted steps; the wall of win-
vs stretching across the living and dining area through which
watched the porcupine nesting in a Russian olive tree and
the rock chuck holing up in the stone wall that outlines our tiny lawn. There were frequent deer sightings, too—usually when they were ravaging our shrubs in winter, but the deer were welcome to the shrubs because they distracted our boy.

After Sean died the summer before last I thought that we might have to move, "put the past behind us," as people say when they want to help, and seek a future free of painful memories. I soon discovered I needed the house more than ever. Since we lost Sean these walls have listened patiently to the tears I held in while Sean was alive because I knew I couldn't fall apart on him. Only our little house has heard me because I know my grief is safe here. These walls won't try, as friends with good intentions do, to distract me or make me feel better. Sometimes I imagine the house embraces me, and best of all, it knows how to keep a confidence.

Our home is as unique as our family, I like to think. We built it for ourselves and our children, basing it on House Beautiful's "Best Small House" of 1984—a Cape Cod doll-house that we placed in the middle of three acres of sage- >





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When I open the kitchen closet door there are lines and dates marking the children's heights: Tyler's on the left, Hayley's on the right, and Sean's in the middle, stopping prematurely when radiation halted his development

brush and olive trees, with an irrigation ditch that we pretend is a creek running through it. Houses not far away in the high desert by the Snake River Canyon can range from 3,000 to 6,000 square feet, but our small rooms only add up to 1,700. True, we had a limited budget, but we dislike spaciousness anyway, and when Sean was diagnosed with cancer at the age of twelve, we cuddled even closer in our only refuge.

Our house welcomed us when we returned from Sean's many hospital stays, especially the long one in Salt Lake City for a bone marrow transplant. It kept us safe and almost seemed to sympathize with us in our trouble. The fireplace, built of old brick, crackled with log fires, and we propped ourselves in front of it because it was one of Sean's favorite spots. A child who knows he has stage-four cancer needs all the warmth he can get.

Sean never spoke about his fears, but a drawing he made a few months before he died does. We discovered it in late winter, hidden inside the sketch pad he had been given on his last Christmas. In the foreground of the drawing, which he colored with pastel crayons, is a green field. A river flows by under a convex bridge leading to a yellow brick road. In the background is a distant, mysterious forest—you can't make out any details except for a dark figure standing at the edge of it, waving good-bye. I framed the drawing and hung it above my computer where I can see it every day, a message Sean counted on us to find.

Because we still live in this house, I can easily summon up vivid pictures of our life when we were a family of five. Just looking at our kitchen table can start me off.

The first time we returned from the hospital we were all traumatized by Sean's diagnosis. Sixteen-year-old Tyler stayed home from school the next day to play cards with his little brother and their sister, Hayley, at the kitchen table that looks out on the stone wall the five of us built together, and beyond to a thick grove of olive trees growing like weeds amid the giant sagebrush. Hayley earned the distinction of being the only child in her kindergarten class who could play poker.

When Sean's cancer metastasized for the last time, the boys played cards at the same table the day before Tyler went off to basic training at the Air Force Academy. Tyler carefully hid behind a mask of quiet strength the fear that he would never see his brother alive again. Sean held on, but when Tyler returned six weeks later it was just two days before the end. Tyler's little brother wasn't strong enough to play cards downstairs at the table overlooking the sagebrush, though he did manage to walk into the bedroom nearest to his tapestry-sofa to play one last card game, this time on the computer. My husband and daughter and I lay on the bunk beds and watched, all of us together in that tight space. I would never have thought that watching my boys play poker could be so inexpressibly heartwarming.

The bunk beds are still in the boys' room, where I read aloud to them until they passed the sixth grade, when Roald Dahl and C.S. Lewis were replaced by books they read to themselves by the likes of Michael Crichton and Stephen King. If I concentrate I can relive climbing the ladder to the top bunk where Sean used to sleep before he got sick. I would lie next to him for a few precious moments every bedtime, enjoying a private conversation because during the day this undemanding and patient middle child was sometimes pushed into the background by assertive siblings and busy parents trying to manage a two-career household.

These private conversations became more frequent after Sean got sick. When he couldn't get to school, we were home alone together all day long, quietly sharing some—not all—of our thoughts. It seems to me on reflection that he was teaching me the way to cope and that I had become the child and he the parent—something I was scarcely aware of until my teacher was gone. How could I leave the house in which this happened?

Walking into our bedroom produces other comforting recollections. When Sean first got sick he was afraid of being alone at night and Hayley was suffering from this first threat to her predictable, loving world, so we clustered futons around our small double bed in the high-ceilinged suite on the main floor so the two younger children could sleep in our room. We joked about stepping on wall-to-wall sleepers when anyone got up at night, but we were grateful to be so close together. It was the only security we had left. I have since regretted that we didn't buy a bigger bed so Sean could have lain next to us when we watched television. We thought we didn't have enough money for such a luxury but that seems like a silly reason now.

Although Sean eventually moved back upstairs to sleep (his father's snoring finally got to him), I can still see him floating wraithlike down the stairs in the middle of the night and leaning against the open bedroom doorway. "I'm sick, Mom," he'd whisper, not wanting to wake his dad and sister. I'd take him back upstairs and lie down on the carpet next to the bathroom. Sometimes he'd allow me to come in and hold his shoulders, comforting me more than him perhaps.

When I open the kitchen closet door there are lines and dates marking the children's heights: Tyler's on the left, Hayley's on the right, and Sean's in the middle, stopping prematurely when he was twelve and radiation to his thighbones >

ted his development. While recording our childrens' wth we were measuring time and imagining a future that never suspected would fall so short of our expectations.

Our long rear deck—the only area where we didn't mp on space—reminds me of the hours Sean spent happily he cushioned lawn chair we bought him. When he couldn't ot baskets any more and had to stop dreaming about play- high school basketball like Tyler did, he would still fondly all the many times he played his brother one-on-one, etimes even beating him despite the five-year age differ- e. When I restained the deck the spring before we lost , Sean sat in the lawn chair and watched me hour after r, day after day, while we simply enjoyed one another's pany. Finally he said, smiling wryly, "This is what my life been reduced to—watching paint dry." We both laughed. was so gallant; he made it as easy for us as he could.

The house holds many memories of the time before Sean ill, of course. The first major event in our history here was aging a baby sister home to proud older brothers, to a nd-new building without a mark on it. There were sum- s playing baseball in the meadow, endless hours of shooting ketballs, sledding down steep slopes nearby, and the glee- welcomed snow days—no school because we live on an lowed road. Homemade cinnamon rolls and board games e our pleasure on those rare and unexpected holidays.

We had eight Christmases here before Sean died. The ntel shelf has five hooks for our stockings. When I got m out last December I didn't know what to do about n's. His dad said without hesitation, "Hang it with the oth- He's still our son." Omitting Sean's stocking would have le the arrangement lopsided, and our family lopsided, sym- cally. Although the stockings had been chosen years ore, I noticed how symbolic they are, too. Mine shows a se—my sanctuary more than ever. Hayley's is decorated n a teddy bear, suggesting perhaps that she would be ours r the other children were gone, and Sean's, ironically, has ngel on it. He used the same stocking all his life but I had er noticed that he alone was represented by an angel.

I have always liked these celestial creatures, and in our ng room hang framed reproductions of old-master angel ntings. On three consecutive Friday nights last winter, we e home late to find that one of three different angel prints been disturbed. Each was found lying face-up with the s unbroken at a far greater distance from the wall than it ld have fallen.

There is no explanation. I am not so crazed by my loss I imagine things, and my husband has seen these signs of dish mischief, too. I like to think that it means Sean comes k to visit sometimes. The house knows, I'm sure, but it's not ng. Perhaps it is keeping a confidence for our angel son. ■

Maude Miller is a registered nurse and has also been lementary school teacher. She is now writing full-time and is her first publication in a national magazine.

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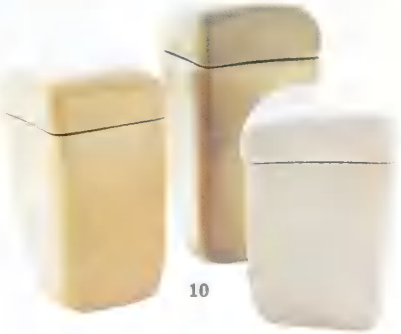



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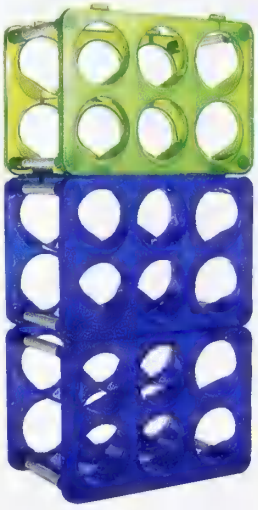
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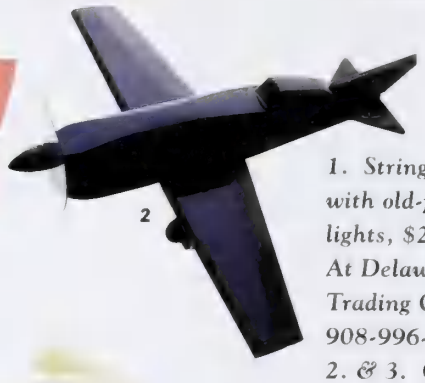
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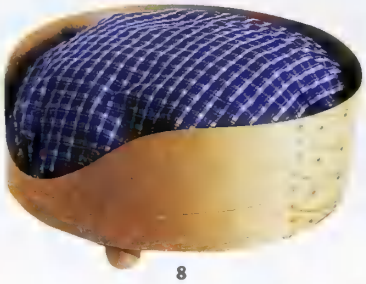
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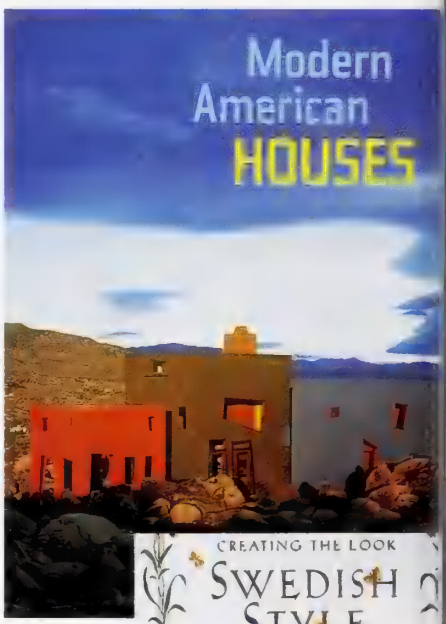
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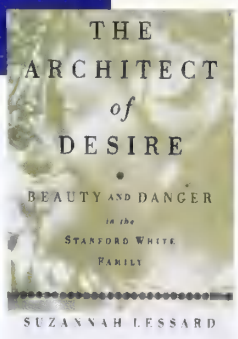
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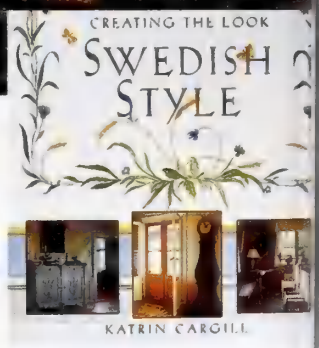
How do you define good design? Five new books—out in time for holiday gift-giving—weigh in. Terence Conran says it "touches a chord, reawakens the memory or pleases the eye." In *Terence Conran on Design* (Overlook Press, $55), the British design magnate shares hundreds of his favorite 20th-century objects, from the paper clip to the Porsche. • Culled from the pages of *Architectural Record* magazine, the award-winning buildings in *Modern American Houses* (Harry Abrams, $50) span five decades. Examples range from the vernacular-inspired houses of Hugh Newell Jacobsen to the modern masterpieces of Richard Meier and Gwathmey Siegel. • Learn to restore a junk-shop table, make a Roman shade, or concoct herbal potpourri in Jane Cumberbatch's *Pure Style* (Stewart, Tabori & Chang, $28). • Restful colors, blond woods, and painted finishes infuse the manor houses and hunting lodges in Katrin Cargill's latest how-to book, *Creating the Look: Swedish Style* (Pantheon, $28). • In he compelling memoir *Architec of Desire* (Dial Press, $25) Suzannah Lessard writes of her illustrious great grandfather Stanford White, his Beaux-Arts buildings, th scandalous love affair that led to his murder, and his tortuou legacy to his descendants. *Beth Sherman*





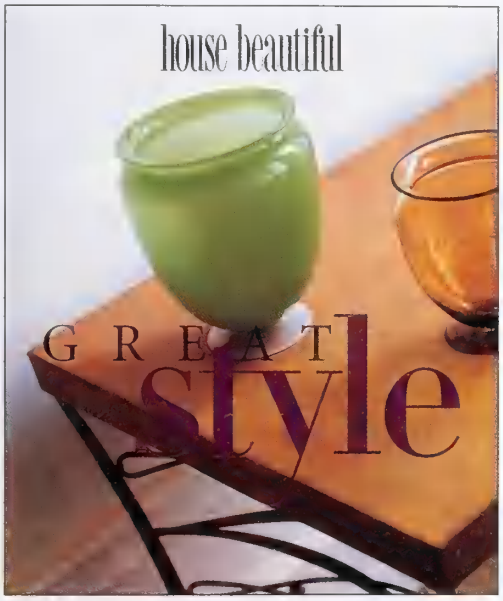






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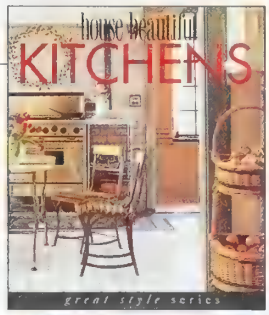
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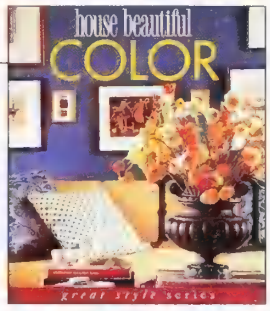
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EXHIBITIONS

Chicago, November 16–March 23 Politics, pop culture, and social change are explored in "Art in Chicago, 1945–1995" at the Museum of Contemporary Art. Among the more than 200 works on view are Roger Brown's stylized *The Entry of Christ into Chicago* (top) and Kerry James Marshall's *Untitled (Altgeld Gardens)* (far left), a bleak portrait of a Chicago housing project. Call 312-280-2660. **New York, November 16–March 29** "Artful Interiors: Rooms with a View," at the New York Public Library, looks at how decorating ideas and furniture styles have been chronicled in books over the past 200 years. The opulent Tudor-period bed (near left) is from *Specimens of Ancient Furniture*, a British book published in 1836. Call 212-869-8089.

Los Angeles, October 31–January 26 This hip-wrapper from 1950 (far left) is among the more than 40 examples of boldly patterned colorful Javanese batik prints from the collection of Inger McCabe Elliott at the Los Angeles County Museum of Art. Call 213-857-6522.



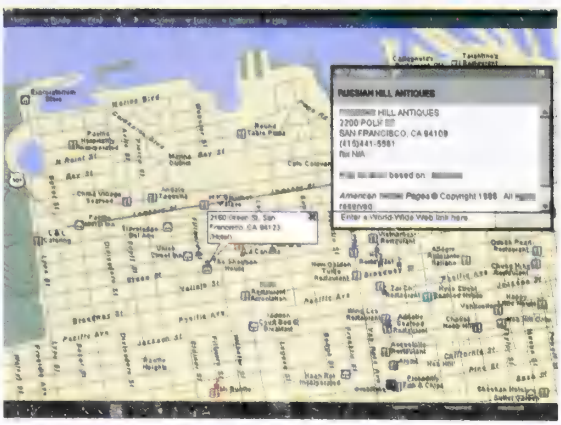
SHOWS AND SALES

New York, December 10 Twenty miniature rooms by top designers are to be auctioned at Christie's to benefit the Kips Bay Boys & Girls Club. Example: the turn-of-the-century Newport mansion (above right) by Bennett and Judie Weinstock. Call 718-893-8600. **Los Angeles, December 5–10** View designer vignettes and snap up donated furnishings and one-of-a-kind antiques and crafts at reduced prices at Divine Design '96, benefiting groups fighting AIDS. At last year's event, Hallberg, Wiseley & Cuevas created a Spanish-style bedroom (right). Call 310-358-8000. *Beth Sherman*



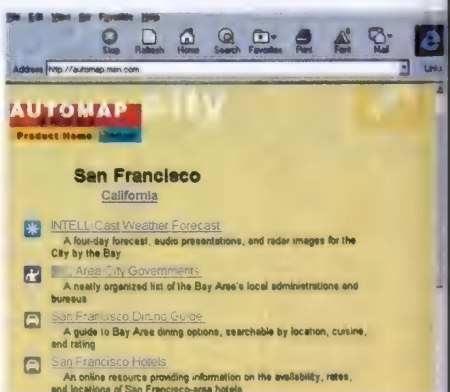
IN THE AIR

Industrial-look furniture is coming on strong, from stainless-steel medical cabinets to antiques shops to the new iron hospital-style bed from Spiegel.



A NEW GENERATION OF MAPS

On your next trip, bring along a customized map that pinpoints museums, neighborhood bistros, fitness clubs, even the dry cleaners nearest your bed-and-breakfast. Two new CD-ROM programs make it easy. Microsoft's 1997 Deluxe Edition Streets Plus ($75; call 800-426-9400) offers 14 million business listings from the American Yellow Pages. In minutes you can call up antiques stores for a specific neighborhood in San Francisco (left). Rand McNally's 1997 StreetFinder CD-ROM ($49.95; call 800-671-5006, ext. 601) has fewer listings—a million businesses nationwide—but they have all been endorsed by the map company's travel editors. The program's restaurant finder notes specialties and price ranges for selected establishments. Both programs are easy to use; they print out maps in portable sizes and provide Internet links for information on weather and hotel rates and reservations (right). *Sara Marisa Bliss*



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NATURAL LIGHT

ew Mexico–based sculptor Suzanne Derrer gathers ee branches from the desert and then illuminates their licate beauty by turning them into bewitching lamps

LINDA DYETT



hting for the home has gone to extremes of e—shimmering halogen bulbs on the one hand, ndles on the other. Now, there's a fusion of h- and low-tech: lamps made of tree branches ingly wrapped in rice paper or mulberry paper. ntly illuminating their surroundings with a 40-60-watt glow, these mesmerizing fixtures are mselves objects to be gazed at. Even as they et UL electrical standards, they're employed he home as not quite domesticated emblems he world outdoors.

Their designer is the sculptor Suzanne Der- Originally from the Nebraska plains, Derrer ed a family in Connecticut and in 1989, her ldren grown, she headed back to open space— time the high desert territory of northern New xico. Her new adobe home lacked lighting fix-es, so she set out to design her own. From her hard she collected pear and apricot branches, from the shores of the nearby Chama River, low sheaves and salt cedars that she ferried ne atop her Jeep Cherokee. Allowing them to in her studio, Derrer tied her gatherings (with- otherwise manipulating them or changing their pe) before surrounding them with sturdy hand-made paper from Japan, occasionally secured with needle and thread. Finally, using wire or twine, she attached an electric light at the base. The results: standing lighting sculptures and fanlike sconces.

Derrer's lights instantly cast a spell. Architects and interior designers discovered them at her workshop, which was on the local studio tour route, and at the Jett Gallery in Santa Fe, owned by Derrer's significant other, Jett Spencer. Today, the lamps ($200 to $900) give off their warm glow in residences as well as restaurants, offices, a spa, and a digitally advanced TV-commercial editing studio whose space has been accoutered by Clodagh, the New York–based designer. What appeals to Clodagh about Derrer's designs is their "juxtaposition of organic with high tech."

To many, Derrer's lamps recall Ikari's rice-paper shades atop wire-and-bamboo constructions. But hers are unregenerately *unconstructed*. These lights "are not monumental and solid," Derrer allows. Rather they appear fragile and ephemeral—the way, she points out, the world is. ■







The artist (above) gathers willow branches for her lighting creations. Below left: Tied in bunches, salt cedars, Maximilian sunflowers, and willow branches dry in Derrer's studio. Top: A room in her adobe guesthouse, gently lit with a standing rice-paper willow lamp. Below, far left: The guesthouse kitchen, adorned with a salt cedar sconce.

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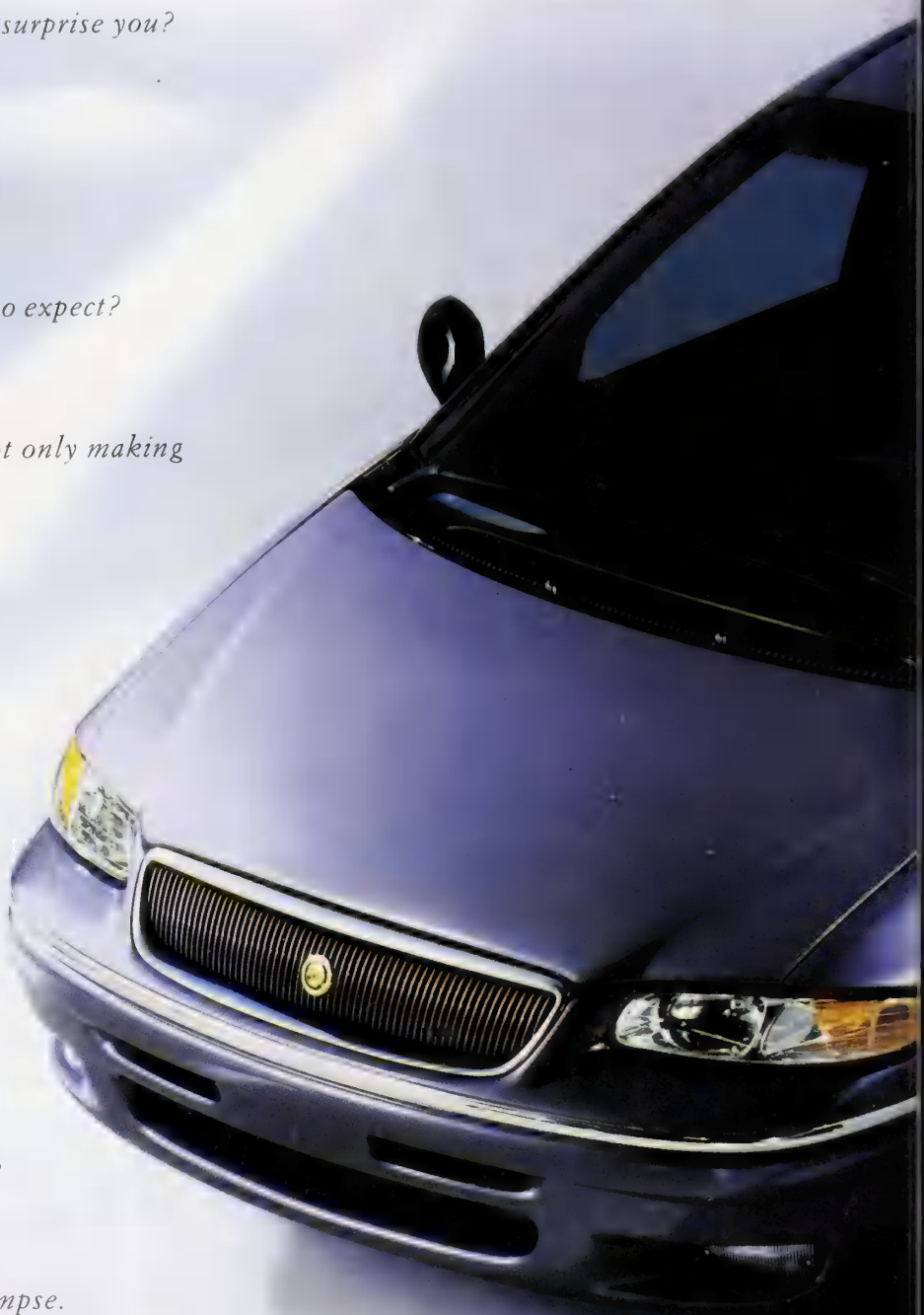
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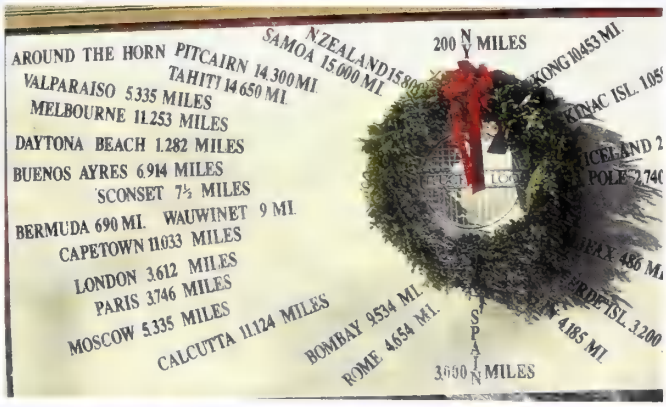




NANTUCKET NOEL

Cranberry wreaths, caroling, cobblestone streets—there's a salty, frozen-in-time magic to Christmas on the island

By Stephanie Rank



Partly because thirty miles of the Atlantic Ocean insulates it from the mainland bustle, and partly because of its spectacular hoard of intact 18th- and 19th-century houses (no other town in America has so many homes—more than 800—built between 1740 and 1840 and still located in their original settings)—Nantucket at Christmastime is, in the words of Tracy Bakalar, who helps oversee the town's annual Christmas Stroll, "like something out of a Charles Dickens novel."

It's a two-hour ferry ride from Hyannis, Massachusetts, and coming off the boat you catch the scent of wood smoke spicing the salty air. Steaming cups of hot chocolate, mulled



Once the world's whaling capital, Nantucket turns on the charm at Christmas. The Compass Rose (opposite, below), painted by H. Marshall Gardiner on the side of his Main Street gift shop (now the home of Liz Winship's Nantucket Looms), includes distances to the world's whaling ports. Every year the Killen family (islanders who once owned Town Block, where Nantucket's town building now stands) moors a lighted (opposite, far left) in a dory in Easy Street Basin, a practice started in the late 1960s by Sidney H. Killen to celebrate his first Christmas with his bride in their house on Easy Street. Homemade wreaths (examples, above) are a Nantucket tradition—the cranberry creation at center won last year's contest. A pair of carolers (top right) meet on Main Street, cobblestoned in the early 19th century to withstand wagonloads of whale oil.

, and wassail welcome you wherever you go. Fireplaces storic houses and inns blaze with Yule logs. An overall ng of warmth prevails.

The Christmas Stroll, begun 23 years ago to encour- Nantucketers to stay and shop on the island, is always the first weekend in December. It officially starts the day season with community caroling, costumed histori- ours of the town (given by resident Suzanne Daub), the ing of 200 Christmas trees (all decorated by local chil- and charities), and the lively pursuit of Nantucket- ed gifts by mainlanders and islanders alike from Main et's many gaily lit shops.

As the town dons its Christmas best, ribbons are awarded for wreath and window decoration, gingerbread building, and ice sculpting. At night the lighted candles placed in many windows signal hospitality—the message that no stranger should stay out in the cold, according to Philip Read, innkeeper of the magnificent Jared Coffin House, one of the town's most inviting hostelries, where a first-day-of-Christmas boar's head dinner, an old English tradition, has been served for decades.

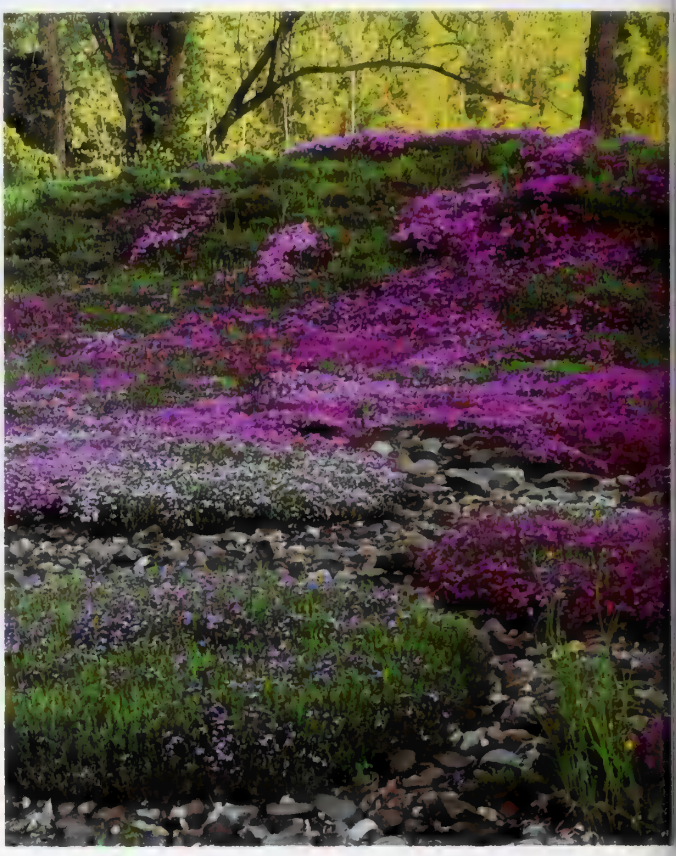
The fitting finale? St. Nick's arrival—by sea—on a historic Coast Guard vessel, then into town in a horse and carriage led by Curtis Barnes, Nantucket's town crier. ■

PRESENTING BOOKS

Gifts for gardeners this year go far beyond how-to-grow-it manuals. We have chosen the most stimulating and thought-provoking of the season's bounty

By Cecile Shapiro





***Photographs from books to inspire any gardener: In* Paradise Transformed: The Private Garden for the Twenty-first Century *(left), terrace of a landscape in southwestern Scotland created with earthmovers. Right: Replication of an alpine habitat for a garden near Philadelphia from* The Collector's Garden.**

Plant collectors and landscape architects balance at either end of the gardening seesaw. Collectors like to accuse landscape architects of not caring beans about horticulture, and to joke about the dozen or so cultivars used for every design. Landscape architects, on the other hand, characterize collectors' gardens as untidy miscellanies of uncoordinated shapes and colors. Curiously, two of this year's best books—with dramatic photographs and enlightening text—examine these outer limits. In *The Collector's Garden*, House Beautiful garden editor Ken Druse presents many gardens, each telling a different story about the evolution of a passion for plants. In *Paradise Transformed*, Guy Cooper and Gordon Taylor show more than fifty landscapes designed since 1980 by masters of the art.

Few gardeners belong to either extreme, of course. Why then, you might ask, give (or read) books about these two minorities at the outer edges of the gardening population? One good reason: inspiration. Wyman, for instance, know nothing of alpine plants, but when we read about a man who grows them by the acre we are tempted to try at least one or two. We might never consider a design laid out on a grid and paved with tiles, but we are shaken out of complacency by gardens that defy expected solutions.

Ken Druse has photographed in glorious detail collections growing in sun and shade, in muddy bogs and on sandy slopes. We see gardens devoted to ferns, to narcissus, to iris, to daylilies, to plants with variegated leaves; gardens on suburban lots as well as expansive country acres. When collectors don't have ideal conditions they create them, whether that means excavating a pond, building an alpine house, or revising the soil. They find plants that are supposedly unobtainable and grow those that don't suit the climate. When they run out of space in one place they simply dig up another. Design purists will be surprised at how little chaos there is in these gardens, even when collections run wild. >


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Now that Thomas Church's Gardens Are for People *has been reissued in paperback, a new generation can learn about his influential California Style*

Paradise Transformed makes clear that, with an impulse similar to that of an artist transforming a blank canvas, the landscape architect imagines the entire scope of a garden in broad strokes before filling in the details. (Indeed, the book points out that one source of inspiration is modern art.) Earth is moved and shaped like sculpture, covered with grass draped like linen; abstract water-filled shapes are cut into the turf; a circle of alder trees bends toward a center to form a roofed grove. Trees, shrubs, and the occasional flower are secondary materials selected to implement design concepts. Indeed they may be omitted entirely. A tiny courtyard in a busy city—only 8-by-16 feet—contains a single plant, a clematis. An urban rooftop paved with Astroturf lacks even one lonely growing thing.

But to emphasize these would be to give a skewed view of private gardens from California to Florida, Australia to Germany. We see stone and gravel used in ways that evoke Japanese influences without copycat fidelity to the tradition. We see paths transmuted into design elements—polished granite as stepping stones in a pond, raised boardwalks zigzagging through woods. We see bands of California grasses—pale and dark—planted in spiral and serpentine patterns. The readable introduction explains the influence of Walter Gropius and the Bauhaus aesthetic on today's garden architects.

Unlike *Paradise Transformed* and *The Collector's Garden*, most gardening books claim the vast middle ground, offering advice both in selecting plants and in deciding how to place them. Joe Eck's *Elements of Garden Design* is a prime example. He argues that "what defines a garden is less what is grown in it than how what grows is arranged." To this end he devotes the first half of his straightforward text to theory (essays on intention, mass, scale) and the second to practice (foundation plantings, utility areas, gardening on slopes). In the chapter on foundation plantings, for instance, he discusses the horror of most such arrangements of evergreens and shrubs and makes intelligent suggestions for good alternatives around the perimeters of a variety of houses. Not at all the dry tome the chapter headings and black and white drawings might suggest, this is a book that readers will refer to again and again.

Eck is writing for late-20th-century gardeners with today's financial, spatial, and time constrictions implicitly in mind. Landscape architect Thomas Church was also writing for contemporaries when he wrote *Gardens Are for People* in 1955. Now that Church's book has been reissued in paperback, a new generation can learn about his influential, indeed revolutionary, California Style: outdoor living rooms created for relaxation more than for horticultural display, featuring wooden decks (often in abstract shapes) and artfully deployed planting beds. Church, who helped transform opinion about gardens in the post–World War II era, was designing for American families and their real activities rather than relying on the formal traditions of earlier European landscapes.

To see the kinds of gardens Church was reacting against, read *A Photographic Garden History*, by Roger Phillips and Nicky Foy. This overview shows us how people of great means have been altering nature since before Pompeii was covered with Vesuvius's ash. With photographs and useful text the book introduces the main landscape design features of scores of places, such as Villa d'Este in Italy, Vaux-le-Vicomte in France, Mottisfont Abbey in England, and Dumbarton Oaks and the Living Desert Reserve in the United States, as well as a few gardens in China and Japan. Most are open to the public on a regular basis, and addresses are included.

The title of Jacqueline Hériteau's *Glorious Gardens* suggests that it might be another historical overview but it is, in fact, eminently practical, organized in chapters on shade gardens, small gardens, and natural gardens. The captions for the lush photographs are exemplary, giving both the common name (say, purple coneflower), and the botanical nomenclature (*Echinacea purpurea*), and they usually guide the eye to the right plant in the right place. The text also offers good advice about which plants will look happy together in a landscape and under what conditions. One minor complaint: Although most gardens appear to be in the United States or England, few are identified by name or place.

Even a devoted plant-oriented guidebook like Adrian Bloom's *Summer Garden Glory*, while largely devoted to illustrated annotated lists of trees, shrubs, and perennials, includes plans along with pictures of gardens the author has designed. He shows many plants in creative combinations, usually in full flourish in his own garden in England.

But you may have gardeners on your list who want to know as much as they can about a particular plant. This role is filled by the American Garden Guides series, with such titles as *Annual Gardening*, *Perennial Gardening*, *Shrubs and Vines*, *Trees*, and the eminent *Taylor's Guides*, a long-published ongoing series that offers reliable illustrated books on annuals, perennials, trees, and shrubs. *Seashore Gardening* and *Heirloom Vegetables* are the most recent. While most titles in these two series are more than adequate for the usual home gardener, they are rarely the definitive works in their fields. For the masterwork on trees, in particular, you must go to a classic—Michael Dirr's *Manual of Woody Landscape Plants*. The American Guide series, for example, tells about the habits of a dozen or more maples, and pictures them in good photos, but Dirr details scores of *Acers* in almost forty pages of comment, illustrated with line drawings of leaves and stems.

It may seem that books devoted to perennials or trees or more narrowly to, say, roses (and new ones come out regularly) are the ultimate specialist guides, but the net can be drawn even finer. *Rosa Gallica* devotes itself to a single species, as does author Suzanne Verrier's earlier book, *Rosa Rugosa*. The great advantage of these old gallicas, Verrier tells us, is that >

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LENA IS A COOK WHOSE PRIMARY TOOLS ARE garlic, Parmigiano Reggiano, and extra-virgin olive oil. She clicks on the opera and recovers from a hectic day by creating simple Italian or French dishes made with the f ingredients. Lena's kitchen is not merely a kitchen, but the nerve center of her entire life. Here she not only cooks: inks, she creates, and she entertains—so her kitchen must be inspirational as well as functional and time-saving.

en Lena spends time in her kitchen, it's as if she gets a little piece of her soul back. She loves the sizzle of shallots in per pan, the fragrance of fresh rosemary crumbled into her tomato sauce. But she also loves her canisters disguised as an urns. This is a place she has created to reflect her love of the eclectic, and her own unique sense of style. Pouring s of white wine, Lena welcomes friends into her kitchen to chop as she sautés. Together they create, relax, recover, njoy what Lena considers to be the most rewarding and most intimate part of her day.

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ANDREA IS A MODERN COOK WITH A COUNTRY SOUL. A home canner, baker, and general whirlwind of activity, she loves the sensual delights of her country kitchen: sunny windowsills, potted herbs, the smell of fresh cinnamon rolls baking. Andrea loves projects, and enjoys the process as much as the result. Yet she is as time-pressed as the rest of us, so she demands convenience.

The fact is, Andrea wishes there were 36 hours in a day, or even 48. Then she might get to the balsam pillows and flavored vinegars she was planning to make for the holidays, or the recipe collection of her grandmother's that she was going to log into the computer. Still she manages a remarkably hands-on existence, from which she draws a real sense of accomplishment. Part artist's studio, part bakery, part spiritual retreat, Andrea's kitchen is warm and functional for a reason: this is where her self-expression begins. Simply put, her kitchen is the most important room in her home and in her life.

The quest for efficiency has led Andrea to Kenmore. The **UltraWash III Dishwasher #16771** is Kenmore, as is the **Side-by-Side Refrigerator #55072**, **Ceran™ Glass Top Electric Range #95455**, and **Microwave/Range Hood #89941**. Every one of them make Andrea's life a little easier. Which simply means more time for making gifts, baking pies, pressing flowers, tending herbs, kneading bread, and enjoying a million other country activities.

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es and text in *Rosa Gallica* that—fair
rning!—I would defy anyone to go
ough its pages without determining to
er at least a few. Maybe give Verrier's
nual and one of the roses? ■

cile Shapiro gardens in Vermont
l writes regularly for House Beautiful.

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ss, 1996, $50); *Elements of Garden*
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Gardens, by Jacqueline Hériteau
oundtable Press/Stewart, Tabori &
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L.A., Centereach, NY

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2. My grandmother gave my mother a partial set of dishes marked "Bullfinch pattern, Wedgwood", "A 1620." Can you tell me about the dishes?

H.P., Auburn, NY

Your dishes are part of a dinnerware pattern that was first made in the 1920s or '30s. The Oriental-inspired Wedgwood design is typical of many similar patterns. At a matching service like Replacements, Ltd. (800-562-4462), a teapot costs $200, a dinner plate, $52.

3. My drafting table is made of walnut and burl veneer. It is 23" deep and 34" wide. The top lifts up to reveal storage space inside.

C.G., Pineville, KY

Drafting tables, first made in the early 1700s, had tops that could be propped at an angle for use as a drawing surface, as well as drawers or storage areas for pens and pencils. The burl panels on the apron of your Renaissance Revival–style table increase its value to $1,000.

4. This cast-iron toy stove has been in my family for years. With doors that open and lids that can be removed, my stove measures 18" wide by 18" high by 9" deep.

J.B., Atlanta, GA

Your stove's design was patented in 1902 by the Kenton Hardware Company of Kenton, Ohio, which made replicas for about 25 years. Yours was probably given away to the buyer of a real stove. The miniatures, called salesman's samples, could be filled with coal, lit, and food could be cooked in the small iron pots that came with them. The quality of casting and construction makes the value of your stove $200.

5. Can you help me identify and price my vase signed "R. Lalique France"? We want to know if it is authentic.

G.A., Dunwoody, GA

Your vase does not appear to be real Lalique glass. Authentic French Lalique would not have a seam showing from the mold, or a scalloped top, or an overall frosted appearance like that of your vase. There are many pieces of glass that have the fraudulently engraved script name "R. Lalique France" added. The value of your vase is less than $50.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

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SCOT FREE

The bold architecture, startling furniture, and exquisite interiors of Glasgow's Charles Rennie Mackintosh, celebrated in an important show at the Metropolitan Museum of Art, still seem radical a century after they were created

By Martin Filler

Extraordinary talent, we like to believe, can erupt from the flat plains of everyday life with the force of a volcano, reshaping the cultural landscape and reminding us that human creativity emerges in the most unexpected places. Indeed who could have predicted that the grimy Victorian industrial city of Glasgow would produce Charles Rennie Mackintosh, the creator of some of the most rarefied interiors of the modern age.

Yet as the stunning exhibition "Charles Rennie Mackintosh" (on view at New York's Metropolitan Museum of Art from November 21 through February 16, 1997 and then traveling to the Art Institute of Chicago and the Los Angeles County Museum of Art) goes to great lengths to demonstrate, this multifaceted designer did not flourish in splendid isolation. Far from being the embattled loner he has been depicted as in standard histories, Mackintosh was but one major figure, albeit the foremost, of the prolific Glasgow School, one of the leading centers of the Art Nouveau movement.

In keeping with recent efforts to accord the female associates of male architects a fairer share of credit than they have heretofore received, this show and its handsome, highly readable catalog, edited by Wendy Kaplan (Abbeville, $60), place more emphasis on the collaborative role of Mackintosh's de-



C.R. Mackintosh (top center) and his designs for (clockwise from top left) fabric, a washstand, and a chair.

voted wife, the designer Margaret Macdonald. Her sister, Frances, in turn married Mackintosh's closest friend, Herbert MacNair, and together the idealistic quartet of young artists, who hoped to elevate design to a more spiritual plane, were known as The Four. In the last years of the 19th century, that designation was a significant recognition of women as the creative equals of men.

Curated by Pamela Robertson of Glasgow's Hunterian Art Gallery and J. Stewart Johnson of the Met, the show is revisionist without debunking. Freed from the myth that he was a neglected genius in his own country, Mackintosh seems an even more impressive figure than before. His exceptionally familiar designs have long been accepted as crucial to any understanding of the modern movement. Now, however, it is no longer necessary to see Mackintosh as a precursor of the International Style, a proto-minimalist whose schemes were supposedly ahead of their time. By placing Mackintosh firmly within the context of his own period and place, this exhibition and its publication allow us to finally understand his haunting but often enigmatic works.

Mackintosh was born in 1868, a year after Frank Lloyd Wright, with whom he is sometimes compared. Certainly Glasgow's recognition of >

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Our present-day fixation on pale, monochromatic rooms can be traced back to the luminous interiors of Mackintosh and Macdonald circa 1900

Mackintosh as the Scottish equivalent of our nation's greatest architect equals or even exceeds that of Wright in the United States. Although their temperaments, energies, and outputs were vastly different, both men favored the concept of organic design, in which all the elements of a building are part of a unified scheme extending to the smallest detail.

Wright saw more than 400 of his structures executed; Mackintosh produced some 400 pieces of furniture, but only ten of his architectural projects reached completion. The careers of both men came to a grinding halt in 1909, Wright's because of an extramarital scandal, Mackintosh's as the result of alcoholism and depression. Those two great pioneers also found that their path-breaking approaches had become suddenly unfashionable when public taste shifted away from the free styles of the turn of the century and toward a new classical revival. But whereas Wright's fortunes eventually improved, Mackintosh's never did, and he died in near poverty in 1928.

Although Mackintosh is usually lumped together with the British Arts and Crafts movement, he had little interest in the political and economic issues that motivated those earnest design reformers. Mackintosh was a pure aesthete whose only mission, he wrote, was "to clothe in grace and beauty the new forms and conditions that modern developments of life—social, commercial and religious—insist upon."

In their own home, Mackintosh and Macdonald created a revolutionary interior to put their aesthetic principles to the test of domestic living. Though Glasgow had grown hugely prosperous during the Industrial Revolution, it was also horribly polluted, and its brash displays of new wealth stood out against deep poverty. For the couple, writes Juliet Kinchin in the exhibition catalog's best essay, "design was a tool with which to combat, psychologically as well as socially, the forces of fragmentation and alienation that threatened to pull society apart."

An admirer of the Mackintoshes wrote in 1910 that "far away in that mist-encircled, grim city of the north . . . we find a little white home, full of quaint and beautiful things." Avoiding dirt-concealing colors and patterns, the Mackintoshes daringly painted their rooms and most of the furniture in them a dazzling white. The architect himself found the effect, which he replicated again and again elsewhere, "like an escape into the mountain air from the stagnant vapours of a morass." Our present-day fixation on pale, monochromatic rooms can be traced back directly through what one writer called the "mock-virgin pallor" of Syrie Maugham's all-white schemes of the 1930s to the luminous interiors of Charles Rennie Mackintosh and Margaret Macdonald.

Interior design, of course, is a most ephemeral medium, and very few examples of the Mackintoshes' mastery in that realm survive. But the individual pieces of furniture that he drew up and she often embellished remain remarkably satisfying objects, even when viewed outside of their original ensembles (rarely did he produce a chair for a manufacturer apart from a complete decorating commission). This exhibition succeeds only because the Glaswegian guardians of the Mackintosh legacy banded together to loan their one-of-a-kind and limited-edition examples.

Contrast and exaggeration, as Mackintosh understood so well, make for unforgettable design, and understandably his famous high-backed chairs in a variety of startling configurations remain his most emblematic efforts. When Cecil Beaton retrieved them in his set designs for the film version of *My Fair Lady* in 1964 he helped set in motion a wider recognition of Mackintosh that no amount of scholarly diligence could have accomplished.

This show lays out the noteworthy influences, historical and contemporary, that combined to form Mackintosh's vision. Though he indeed drew inspiration from the flinty wall planes of Scottish baronial castles, the strong outlines of Japanese prints, the sinuous graphic patterns of Aubrey Beardsley, and the abstract geometries of the Vienna Secession, Mackintosh in the final analysis was an astonishing original. He transformed his sources so thoroughly that no one strain dominates save Mackintosh himself. And while others used similar motifs—such as the stylized rose that might be called the Glasgow logo—it was Mackintosh who put his designs together in such a way as to make them seem perpetually fresh, the very definition of great art.

The Mackintosh exhibition will be especially cherished by those with a disdain for arbitrary divisions between the "fine" and "decorative" arts. His architecture at its most powerful—the Glasgow School of Art of 1897–99 and 1907–09—is not unlike that of Louis Kahn in its awkward intensity and desire to raise mundane existence through a heightened sense of ceremony. Yet a tiny leaf pattern on a piece of table linen from one of the Glasgow tearooms that provided Mackintosh's professional bread and butter for most of his sadly truncated career can likewise be expressive of his ability to integrate nature into a frankly artificial urban setting.

In one of his most frequently reproduced designs, Mackintosh in 1901 hand-lettered the motto of the English Arts and Crafts architect J.D. Sedding: "There is hope in honest error, none in the icy perfection of the mere stylist." As the affecting exhibition now beginning its yearlong stay in the United States confirms, the fervor Mackintosh brought to his work gives even his most outrageously stylized schemes a truthfulness never found in the superficially fashionable. ■



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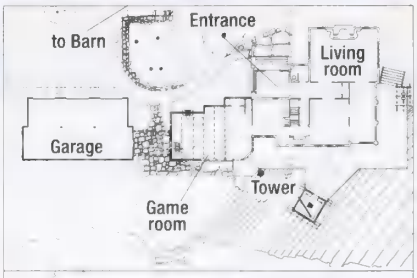
With playful additions, a staid 82-year-old Minnesota homestead kicks up its heels and enjoys its lake views

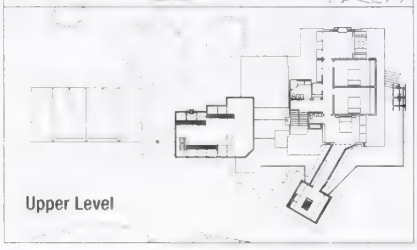
By Thomas Connors











The house (top left) is updated with a grandfather-clocklike office tower (above). Far left: A free-form fireplace surround of cherry plywood animates the living room. Center left: The irregular roof of the horse barn under a mantle of snow.

"It's a small piece of heaven," say the owners of this 80-acre spread overlooking Lake Superior, ten miles outside of Duluth. It wasn't heaven when the couple, a radiologist and his wife, moved here in 1985. Built as a summer retreat 82 years ago, the property's simple but spacious four-bedroom cabin had grown into a substantial year-round residence, but previous additions had made it a hulking mass. Abandoned for a time, the place had fallen into disrepair: the siding and decks had deteriorated and the wiring and stone foundation needed work. What's more, the barn for the couple's two horses required a new foundation *and* a new roof.

Working with architect David Salmela of Duluth, the owners took care of the basics—installing new windows, revamping decks—and then some. Reorienting the house to the lake view, they moved the kitchen from its small, dark quarters to a larger space outfitted with eight windows. Salmela added a game room for the Ping-Pong–playing couple, as well as an office tower, inserting arched breezeways between the house and these additions that make it easier to see the lake from the grounds.

The most dramatic built element is the two-story office tower, whose grandfather-clocklike shape is a sly reference to the owners' collection of antique timepieces. Set on concrete piers, the tower rises from a shallow ravine behind the house to adjoin the master bedroom. Although its big picture windows offer a panoramic view, this is a space that means business, designed to house the hardware that links the owner to his office at the hospital.

The whimsical new barn, with a roof that cascades from its spine like the mane of a horse, has French doors and a band of deep blue paint at its base. The house, whose white Colonial-inspired facade had seemed a bit prim for this wild North Shore setting, is now clad in a combination of weathered wood and dark green siding punctuated with white-trimmed windows. "There's a rusticity about this region," notes Salmela. "Boathouses on the lake were sided with pine and left to age. We wanted to play off those historic references. We wanted to refurbish the initial spirit of the place." ■

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MIRACLES LARGE AND SMALL

is issue of House Beautiful actually began to take shape Christmas, when a greeting card from Jody Thompson-nnedy, our West Coast editor, arrived bearing a photograph ner two young children dressed in angel's wings. The beau-l picture captured the magic of the season the way we ays try to, in our personal lives as well as in this magazine. nen we asked Jody to develop a story in the spirit of her ristmas card, she went straight to the home of the woman whose shop she had found the wings for her two small gels. The results open this issue.

Holidays other than Christmas take place in early winter, we explored two additional traditions in a story produced senior decorating editor Dara Caponigro and her assistant, uwkje Gilkey. They created three special table settings: e for the ancient Jewish festival of Hanukkah; one for ristmas; and one for Kwanzaa, the relatively new African-nerican celebration that begins each year on December th. For still more inspiration, our Style Beat editor, Elizabeth Mayhew, went shopping to fill her pages with presents for all who expect to eat, drink, and be merry, while food editor Jane Ellis sought out hors d'oeuvres recipes to add great flavor to this year's parties.

As if in confirmation of the depth of human experience our traditions plumb, an exceptionally intimate and moving Thoughts of Home essay by Julie Maude Miller, who was never before published in a national magazine, was offered to features editor Elaine Greene. Called "Angel Son," it will remind you of how much our homes can comfort and restore us.

Finally, on our last page, editor Peggy Kennedy remembers the time she so overextended herself in Christmas preparations that she decided to leave both her city and country trees "Perfectly Bare."

Whatever tradition you honor, December is the month when we celebrate large and small miracles with a special intensity. May there be good things in store for you as you plan, create, and enjoy this season.

Louis Oliver Gropp

EDITOR IN CHIEF



ANTICIPATION

After the halls are decked, the silver polished, and the presents wrapped, there's that moment of grace—and suspense—before the party begins

By Christine Pittel Photography by Dominique Vorillon
Produced by Jody Thompson-Kennedy



Gold paper wings turn the first guest to arrive, Gabriella Welch (opposite), into an instant angel. Next to her painted counterpart is a Georgian dollhouse. Above: Dress-up hats for the children perch on handmade gift boxes covered with recycled printer's paper silkscreened with images owner Lauren Allard adapts from old books.

The bay-leaf garland draping the banister has been up all year. Amorous gray doves coo and flutter from the birdcage in the dining room, which is swagged with smilac on the slightest occasion. Graphic designer, illustrator, printer, shopkeeper, gardener, wife and mother Lauren Allard has a head start on holiday decorating because she likes to keep her rooms filled with greenery. "At Christmastime I'm the happiest person on the planet because I have an excuse to bring a tree into the house," she says.

When Allard entertains, the result is as spontaneous and unexpected as her approach to interior decorating, which besides the foliage involves an array of wrought-iron furniture, rustic painted wood tables, a tattered "Louis-the-something" chair, and various tall, enigmatic santos. These carved and painted wood saint figures, originally made for Catholic churches, preside over every Allard gathering. (There is an even larger collection at her fanciful Berkeley, California, shop, Tail of the Yak—run with partner Alice Erb—where devotees browse through Georgian and Victorian jewelry, Venetian glass, and reproduction tin toys.)

In the dining room, a long white marble table will be veiled with heirloom white linen. Bowls brim with lady apples, persimmons, and pears. Fragile crystal vases are filled with big rangy bouquets of olive branches and hellebores until it feels as if the 1920s French Normandy house in the Bay Area is an extension of its garden, where arbors of climbing roses, clematis, and white wisteria droop over the dark green picket fence in spring. "I'm addicted to nature," says Allard, with a luminous smile.



Every Christmas, she and her husband, Paul, invite friends and neighbors, with their children, to a tree-trimming party. (This year the Douglas fir Paul cut down came with a bird's nest, which his wife happily left right where it was.) "There's always a roaring fire and delicious food," she explains. "The adults hang a few ornaments and the kids run wild and eat lots of sweets." When the commotion winds down, everyone settles in for an impromptu concert. Both Allard's sons play child-size violins, and she and her mother-in-law vie for the piano—a 1940s green-painted spinet. The party usually falls near Allard's mid-December birthday. Then, she says, "I feel like Christmas is my present."



Greens on green: the tree in the sunroom (left) is looped with smilac, and Allard ties her ornaments on with French wired ribbon. The 1870s Mexican carved wood santos figure with glass eyes and articulated limbs stands between a pair of antique French ecclesiastical candelabras. Above: Family christening cups are polished in the breakfast room, where Allard's silkscreened paper, cut into points, edges shelves.



Everyone asks about the wall color in the dining room: Pear Purée paint by Martin Senour. Allard cut out a tissue paper hula skirt to dress up the orange buttermilk cake frosted with dark and white chocolate. Vanilla crescent cookies are served on one of her Italian alabaster cake stands.

"My children love costumes. One year Sennett was a pirate, but only after he ran downstairs naked on Christmas morning to see what Santa had brought"



Allard made her own Christmas crackers out of heavyweight paper rolled and then wrapped with tissue paper cut into fringe at the ends (above). The European glass ornaments are available at her Berkeley, California, shop, Tail of the Yak. Opposite: Ensconced on an iron daybed, Sennett and Gabriella can't wait to open a box of white-enameled wind-up mice.

FOR MORE DETAILS, SEE READER INFORMATION




Birds

LESS IS BEST

A few dramatic gestures—flamboyant amaryllis, swags of green—are enough to say Christmas

By Elizabeth H. Hunter
Photography by Thibault Jeanson
Produced by Dara Caponigro

Because Gerold and Jana Klauer's house was built in one of the coldest spots in Connecticut, they can usually count on snow for Christmas. Long logs for the enormous fireplace are stacked on this porch adjacent to the living room. Left: Small built-in seats flanking the fireplace are part of the original 1910 house, as is the elaborate stonework of the chimney breast. Firescreen is new, made by a local craftsman, Peter Catchpole.

"Tiny ornaments and decorations would get lost in a place this big," says the interior designer about the 20-by-42-foot living room

With beamed ceilings, wood-paneled walls, and a huge stone fireplace, this Connecticut weekend house feels like a hunting lodge in a mythical Middle-European kingdom—you can almost picture a booted aristocrat striding in with his entourage. But the owner of the lodge, Gerold Klauer, bears little resemblance to a haughty duke, although he does occasionally bring his own entourage of New York friends up for a weekend of hunting, fishing, and playing poker. Citizens in this small town where Klauer grew up know him best for generous gestures—the 10,000 daffodil bulbs planted along the main street, the new church hall erected in honor of his parents. For twenty years Klauer has been coming to the house on weekends and holidays with his wife, Jana, who has made a career change and is now a first-year resident at Mt. Sinai Hospital, and their children, Erika and Matthew.



Christmas traditions go way back in the Klauer family, some as far as the 1920s, when Gerold's parents came over from Germany. Gerold remembers that Christmas Eve was the major celebration for his relatives and other German immigrants. "Someone always dressed as Santa Claus," he says, "and my mother always sang 'Der Tannenbaum.'" The Klauers still celebrate Christmas Eve with Gerold's relatives, and a costumed Santa Claus still gives presents, but like most families they are constantly revising their holiday traditions. Long ago they added an elaborate dinner on the 25th, and they now give a party in New York for Gerold's business associates, Jana's fellow medical students, and Erika's Wall Street coworkers.

Last year the Klauers simplified their country Christmas decorations at the suggestion of interior designer Sheila Camera Kotur, who had recently refurbished the living and dining rooms. She felt the rooms needed only a few dramatic gestures. "Tiny things would get lost in a place this big," she says about the 20-by-42-foot living room. Lush garlands of pine and spruce outline the gracefully curved arches flanking the fireplace; flamboyant red amaryllis stand tall in a overscaled urn. For the tree Kotur found huge gold stars, probably designed to appear singly at the top of a tree, and bought a dozen "to make a powerful statement."

The designer had applied the same standards—simplicity and strength—when she redecorated for the Klauers. "I have always loved the living room, but it didn't work," says Jana referring to the old arrangement of matching chintz love seats pulled close together at the fireplace, leaving the ends of the room useless. Now the reupholstered love seats, a new leather sofa, and two capacious coffee tables make the room open and hospitable. Kotur modestly points out that all she really did was rearrange what the Klauers had and suggest a neutral color scheme. Tan plank paneling was painted fresh white; subtle blue-gray stain highlights beams and wood trim. New lamps and sconces add to the warm feeling, and the neutral scheme provides the perfect backdrop for American quilts Jana had collected long ago but never displayed.

She says the house, always great, is even better now. "With the fire going all day long I love to lie on the sofa and read," she says. "It's hard to leave."

In the living room (above), a huge urn overflows with pine boughs and holly in a south-facing alcove, a favorite spot for reading on winter days. Opposite: "Isn't it dramatic?" raves Jana Klauer about the recently acquired root table and mirror on her glassed-in porch. Table, mirror, and metal urns are from Treillage.

FOR MORE DETAILS, SEE READER INFORMATION





Sheila Kotur used leaf-patterned fabric for dining chairs and living room curtains to intermix colors and textures in both rooms. Loops of chestnuts decorate chandelier. Royal Creamware from Guilford Forge.



Its ornaments may be new, but the Klauers' tree stands where it always has. Jana Klauer found the grain-painted Connecticut chests when she was collecting Americana.





REVELING IN RED

Resplendently regal rooms bloom for the holiday season when decorator Genevieve Faure adds scarlet anemones, garlands of laurel, and a bowl of shiny glass balls

By Carol Prisant
Photography by Oberto Gili
Produced by Sarah Kaltman Cantor

Faure furnished her own Manhattan living room with rich woods (note the variegated yellows and browns of the cocobolo wood urns she designed) and European antiques. An allspice of patterns—a swirling 19th-century Turkish kilim carpet, a Madeleine Castaing stripe on the chairs, a Nina Campbell print for the Orientalist portières, and a damask wallpaper—combine with jewel-like reds to meld Continental self-assurance with the exotic scent of the East.







Green may be fine for trees and wreaths, but red is the essence of Christmas. Red is cheerful, too, and cheer was really the gift decorator Genevieve Faure needed to bring to her own low-light, high-style Manhattan apartment. With sunshine scarce, she lit up her serious and not-so-serious antiques (the striped chairs are Empire-inspired; the blithely garlanded columns are finished in faux-marble) with boldly patterned carpets, fat red ottomans, and egg-yolk yellow damask-papered walls. A gleaming 19th-century English mirror poised like a brooch against cedar paneling reflects a year-round blaze of scarlet upholstery, floral-embroidered Turkish pillows, and tentlike striped portières.

Too warm? Not at all—though if it were, there's a watery green dining room for "an underwater swim in the Caribbean," says Faure with a laugh. Next to an Italian giltwood console table, a fantasy tree is improbably abloom with starbursts of real anemones and fragrant mimosa. Nuts and fruits spill onto an unusual dining table that can open out in triangular petals like a mahogany flower, and crisply canvas-wrapped and ribboned chairs look as festive as the presents under the tree. It's Christmas—when life invites abundance, and, quite radiantly, more, after all, *is* more.





Clockwise, from far left: The living room palette—scarlet and black, a single white chair—comes straight off the Léger painting. A Chinese export bowl brimming with glass balls catches the lamplight. Silk pouches turn party favors into gifts of the Magi. Tempting touches: mistletoe tucked into the napkins and berries served in chocolate baskets. Fortunate dinner guests (and Rosie) relax in canvas-slipcovered armchairs in the dining room.

DECORATING DETAILS INFORMATION





La Mormaire, France *by Lynn Geesaman, 20″ by 24″ gelatin silver print, 1995. Courtesy Yancey Richardson Gallery*

IMMORTALIZING EDEN

The garden has been an evocative subject for artists at least since the time of Egyptian tomb paintings. Here, some emerging photographers focus on plants in sunlight and shadow



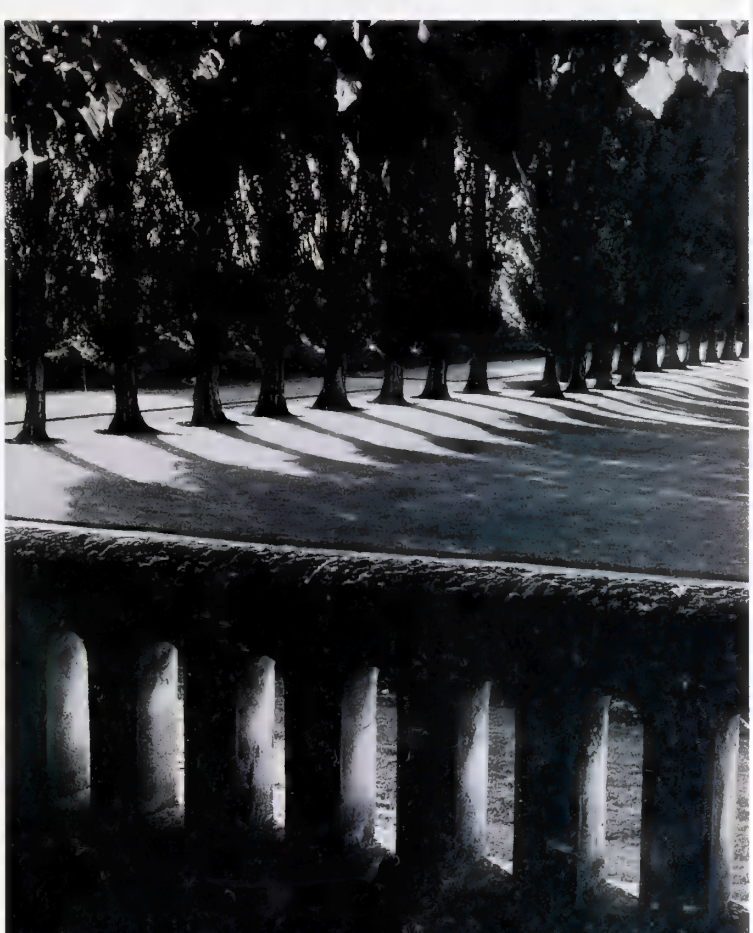
Miniature Tulip *by Tom Baril, 23" by 18" toned gelatin silver print, 1996. Courtesy Bonni Benrubi Gallery*



Charleston, England *by*
Erica Lennard, 16″ by 12″
selenium-toned silver print, 1993.
Courtesy Sonnabend Gallery

Gazebo, England *by*
Craig Barber, 8″ by 10″ platinum
print, pinhole camera, 1989.
Courtesy Robin Rice Gallery

ll Life #147 *by Kenro Izu,*
" by 20" platinum/palladium
nt, 1991. Courtesy Howard
eenberg Gallery



Chateau de Blérancourt *by*
John Hall, 16" by 20" selenium-
toned silver print, 1995.
Courtesy John Hall







lla Rizzardi *by Geoffrey James, by 12″ gelatin silver int, 1982. Courtesy Laurence iller Gallery*

Millay Colony for the Arts, Austerlitz, NY *by Anne Arden McDonald, 8″ by 10″ toned gelatin silver print, Diana camera, 1993. Courtesy Robin Rice Gallery*



round Cover *by John Stewart, ¼″ by 21¼″ sepia-colored esson print, 1985. Courtesy aley-Wise Gallery*

MORE DETAILS SEE READER INFORMATION



Two antique ladderback chairs flank a Pennsylvania painted chest in one of the bays architect Alan Wanzenberg added to the south facade of a Colonial Revival house near New York (opposite below). The living room (opposite above) is anchored by a diamond-patterned hooked rug designed by Jed Johnson.

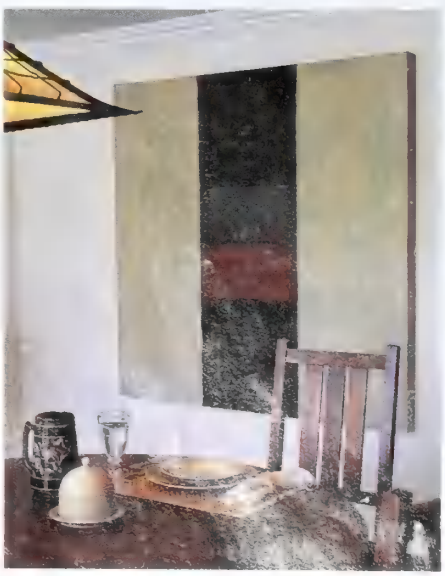
PARTNERS ACROSS TIME





For collectors of classic American decorative arts from Colonial to Stickley, architect Alan Wanzenberg and interior designer Jed Johnson remodeled a quintessential country house to bridge the centuries with subtle sophistication

By Martin Filler Photography by John Hall Produced by Sarah Kaltman Cantor



It is rare for designers and their clients to share such unanimity of vision that a project becomes a collective expression for all the participants in a commission. The collaboration of four antiques aficionados and contemporary art collectors who are also good friends is even more unusual. Thus it is not surprising that a quintessentially American country house remodeled by architect Alan Wanzenberg and decorated by interior designer Jed Johnson for a couple they have known for decades has a particularly personal eloquence.

As fate would have it, Johnson put his finishing touches on the living room of this house only days before he was killed in the crash of TWA Flight 800 on July 17. Johnson's death, aside from being a profound personal tragedy, is an incalculable loss for the world of American design. Yet his rooms, and especially these, speak so positively of his character that they make you feel immensely grateful for his life-enhancing contribution to elevating the taste of our times.

The owners have assembled a first-rate array of furniture and decorative objects by such leading turn-of-the-century names as Gustav Stickley, Fulper, and Grueby, but did not wish to inhabit a museum house. "We told Jed and Alan that we wanted to be able to sit in this living room in shorts and not feel ridiculous,"

his house is a fascinating essay on how American tradition has been reinterpreted

s the woman of the house, who shares with her husband a love of gardening
d golf. "And they understood."

Since they joined forces as personal and professional partners in 1980,
nzenberg and Johnson have been known as the design team of choice for those
o seek discreet interiors that easily accommodate art. "The best thing about
rking with Alan and Jed is that so much of what they did is invisible," says the
band. "The new elements seem as though they've always been there."

Though this 1937 shingle-clad structure near New York (which the present
ners bought from its original occupants) is no architectural landmark, Wanzen-
g and Johnson approached it as respectfully as if it were a masterpiece by



e dining room (opposite above) contains a superb grouping of early
stav Stickley oak pieces, including a very rare 1905 glass-doored corner cupboard.
portant works of contemporary art are sympathetically integrated throughout,
luding a Sean Scully oil on canvas (opposite below). Above: Garden room
h 1940s Lloyd Loom wicker, Jed Johnson border on seagrass rug. Right: Outdoor
ver-arranging area on the south terrace is used daily in season.





e second-floor hallway, n area rug by Woodard & Greenstein es room-size version in master oom beyond. Opposite: Stairway ng from entry hall is hung Flowers IV, the famous 1970 silk- ns by Andy Warhol. Runner Jack Lenor Larsen.



McKim, Mead & White. The architect points out, "Jed and I looked at this house as very much part of the Colonial Revival style of the 1930s, when the Rockefellers were restoring Williamsburg. This is what an intelligent and well-grounded family of that time would build. There's a kind of American idealism, even Utopianism, in the strain that runs from period Colonial through Arts and Crafts to Colonial Revival. And even though aesthetically those styles took on different forms, they shared a very similar sensibility of strength, clarity, and directness."

To those qualities Wanzenberg and Johnson added their own brand of quiet sensuousness, a subtle handling of colors, textures, and details that make these rooms more and more pleasurable with every hour spent there—an experience that is possible because Wanzenberg remains unsurpassed among architects today in his ability to forgo displays of artistic egotism. He attends to the personality of an existing structure and the comfort of its inhabitants, preferring to intuit and interpret his clients' vision instead of imposing an arbitrary program of his own.

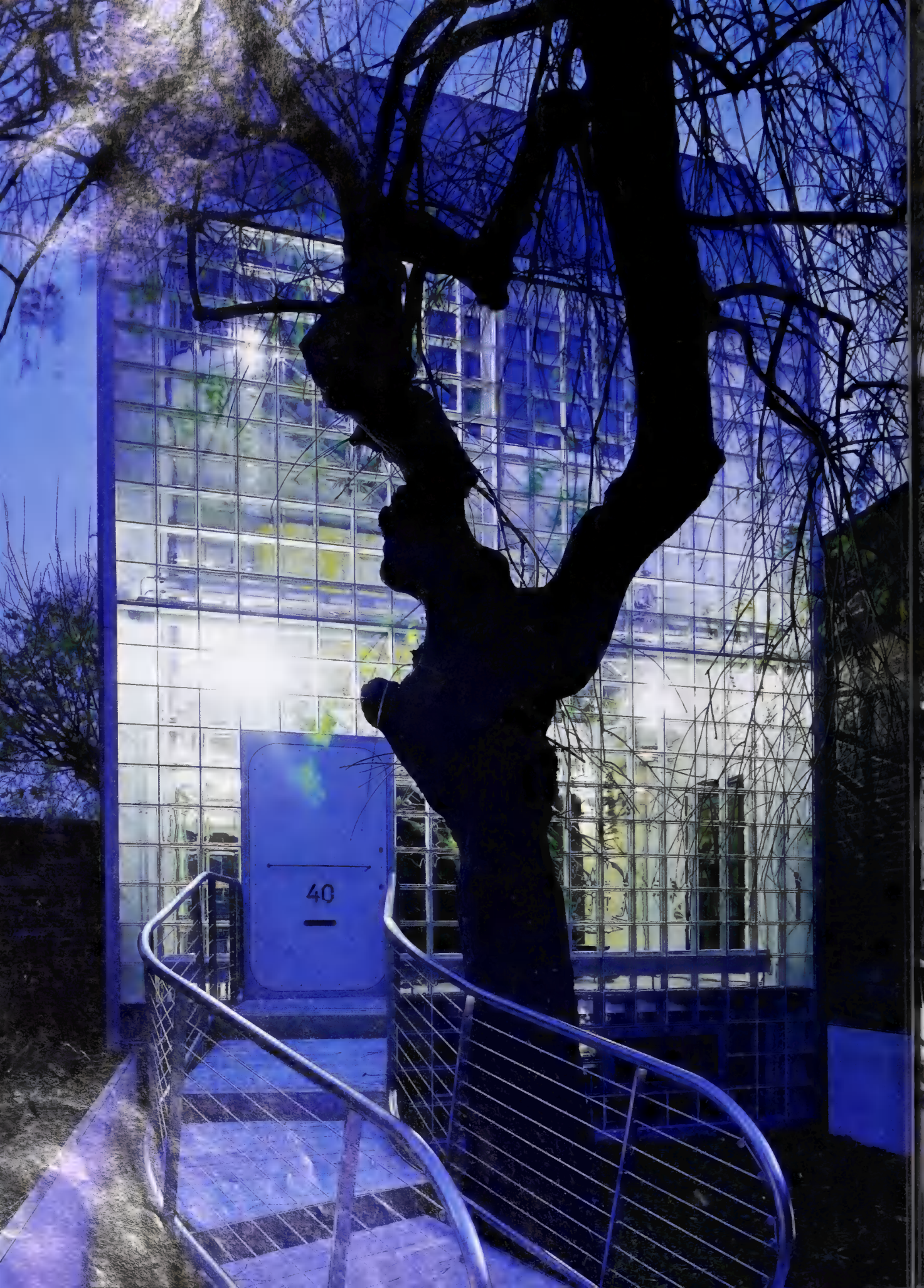
Here, for example, he opened the long south-facing facade toward the spectacular grounds the house had inexplicably turned its back on, adding a series of windows so gracefully positioned that there is no hint they are not original. A new wing with master bedroom and bath above a glassed-in garden room and a library make this place infinitely more livable than it had been before.

Johnson's illuminating placement of the owners' fine collections of Early nerican furniture and ceramics, folk art, and Arts and Crafts objects was a natural growth of his own passion for antiques and offers a fascinating essay on how the during American tradition has been reinterpreted throughout our history. It takes hile to realize that the couple's notable contemporary paintings have been inte- ted so seamlessly into a setting that is not neutrally deferential to the pictures but vertheless brings out the best in them, making this one of the most effective tallations of modern art in a traditional interior in recent memory. "When Jed ed something, he got just as excited about sharing it as he did about discovering the wife recalls. That same spirit of generosity fills these rooms with a deep se of the extraordinary partnership that created them.



e dormered master bedroom in the new wing (above and both views opposite) apered in the William Morris Jasmine pattern of 1872, from Sanderson. nzenberg adapted the fireplace surround from one at Standen, Philip Webb's at English Arts and Crafts country house, but inset his with custom-made Fulper s. Throughout the room are Fulper pots and W.A.S. Benson metalwork. Right: ken hot tub in pool house enjoys extensive garden views beyond French doors.

ORE DETAILS, SEE READER INFORMATION

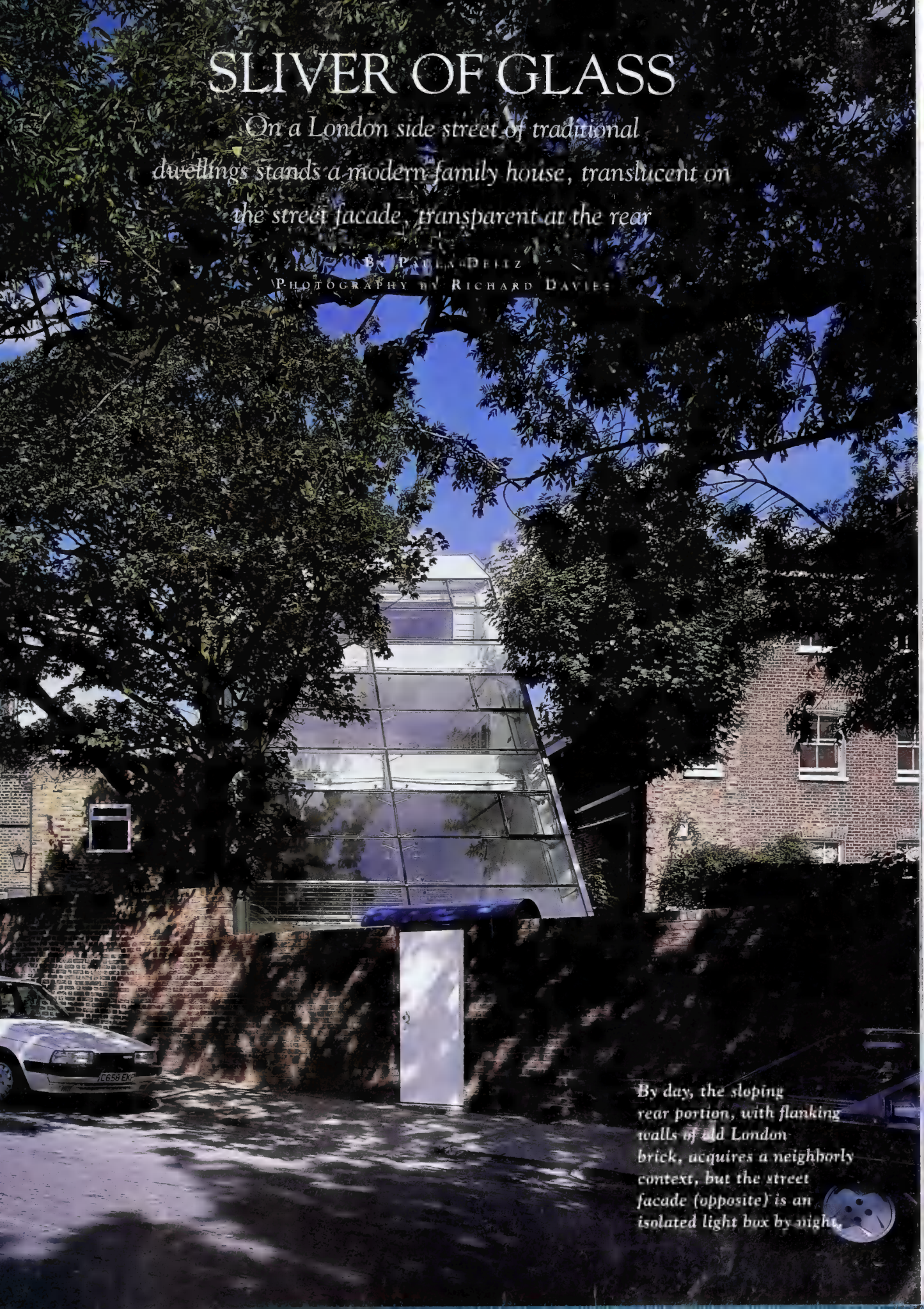

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SLIVER OF GLASS

On a London side street of traditional dwellings stands a modern family house, translucent on the street facade, transparent at the rear

By Paula Deitz

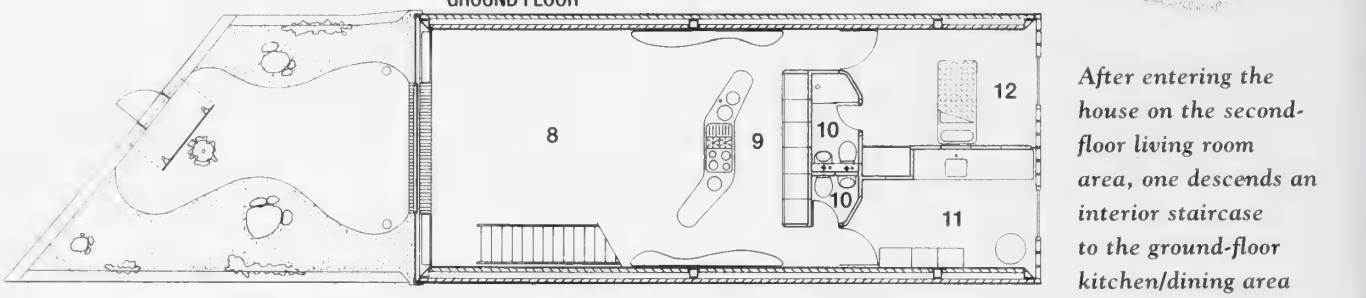
Photography by Richard Davies



By day, the sloping rear portion, with flanking walls of old London brick, acquires a neighborly context, but the street facade (opposite) is an isolated light box by night.

Pierre Chareau's 1932 Maison de Verre, glimpsed through a Left Bank courtyard in Paris, and the glass-block facade of William Lescaze's 1934 office and residence sandwiched between brownstones on East 48th Street in New York are the masterworks that inspired Future Systems, a London architecture firm, to design their glass house on an Islington side street in a north London landmark district. "Using existing materials in an inventive way" is how senior partners Jan Kaplicky and Amanda Levete describe the adventure of designing a 50-degree-slant, transparent ski-slope of a house on a narrow derelict site between a Victorian pub and 18th-century Georgian terrace houses.

Unlike artists who take creative leaps on their own, architects require clients to solidify a vision. As a family, film producer and director Debra Hauer and restaurateur Jeremy King, with their children, provided the catalytic energy behind the 1994 design. In Hauer's documentary film, *Chez New: House of Glass*, about building and designing this house, she cites her favorite feature as "open space to the sky."



FOURTH FLOOR
1. Main bedroom
2. Bathroom

THIRD FLOOR
3. Children's bedroom
4. Bathroom
5. Landing

SECOND FLOOR
6. Living room
7. Entrance lobby

GROUND FLOOR
8. Dining room
9. Kitchen
10. Bathrooms
11. Utility room
12. Au pair room

After entering the house on the second-floor living room area, one descends an interior staircase to the ground-floor kitchen/dining area and moves through sliding doors to the garden. A bedroom/playroom for the two daughters is on the third floor, and upstairs is the master bedroom (shared with a new baby boy), with its overhead view of the sky through the asymmetrically peaked glass roof. The utility core runs through the center of the house.

As its name implies, Future Systems is geared to finding forms that express the latest technologies and environmental concepts. For this house they devised an ingenious extruded aluminum beam, both spine and ribs, that braces the luminous glass-block facade and supports the frameless double-glazed panels that slope to the south. Inside, the interior floors appear to float, and the shipboard-style spaces are defined by color rather than walls. Only the soaring three-story stairhall across the front is partitioned off (to conform to fire code).

An imposing weeping ash in front, now surrounded by a poetic pebble garden, determined the siting of the house, and the aluminum gangplank entrance-ramp curves gracefully around the landmark tree to the solid front door. The Japanese-style garden at the rear, shaded by neighboring sycamores, is the outdoor continuation of the ground-floor dining area. Lit up at night, the house glows like a radiant jewel, and inside, the space is doubled dramatically by its mirrorlike reflection.

In Hauer's film, the viewer watches from outside as she and King move through the spaces. What they don't see is how thrilling it is to lie in bed in the moonlight.

FOR MORE DETAILS
SEE READER INFORMATION

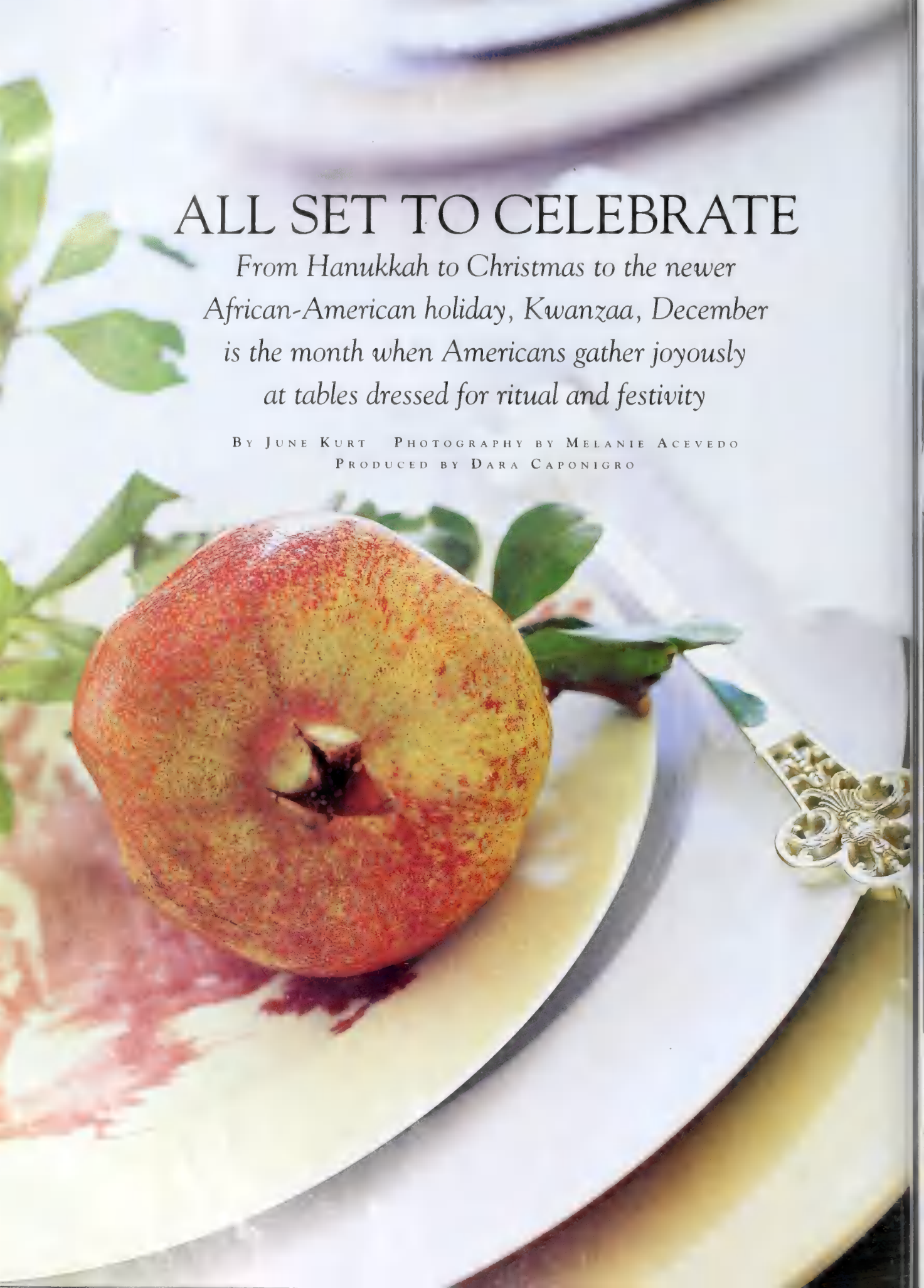


On the staircase connecting the deck-like floors, polished-aluminum balusters are strung with nylon-plained sash cord tensioned with the same hardware used to secure lines on yachts.





The house is radiant by night in this view of the kitchen/dining area. Inside (opposite, clockwise from upper left): living room furnishings designed by the architects; the three-story stairhall; one brightly colored modular bathroom unit; the master bedroom with custom-designed metal closets; a bathroom interior; the children's bedroom and playroom.



ALL SET TO CELEBRATE

From Hanukkah to Christmas to the newer African-American holiday, Kwanzaa, December is the month when Americans gather joyously at tables dressed for ritual and festivity

By June Kurt Photography by Melanie Acevedo
Produced by Dara Caponigro







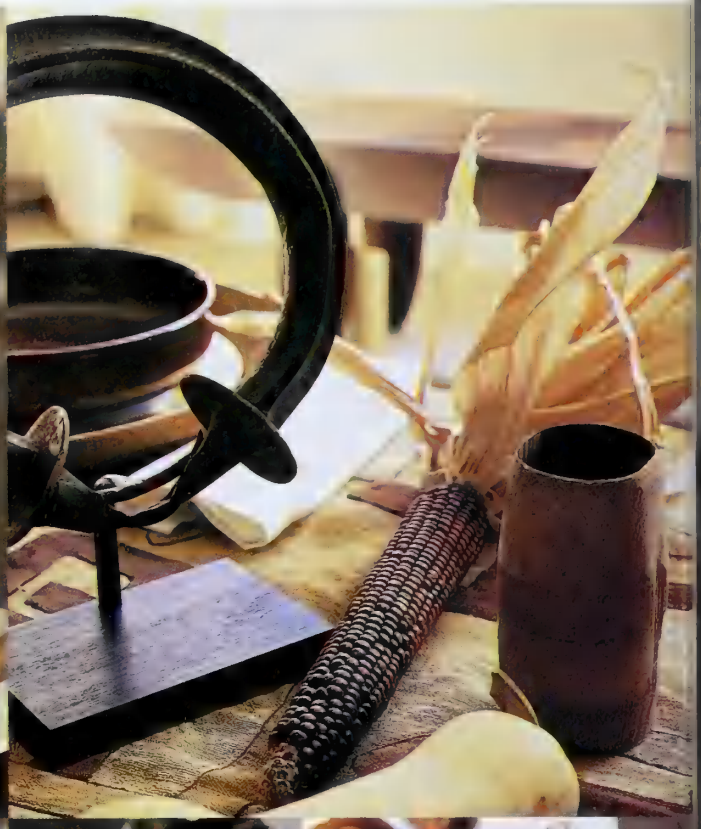


rsephone's mistake—eating six pomegranate seeds—ught on as many months of winter; but the ruddy-cheeked it looks so tempting on this toile plate by Lalique (opposite) could hardly blame her. This page, clockwise from left: Flights of crystal on a long table from Evergreen. pitcher from Miller Rogaska, swirled goblets by Avventura. surprise for every guest. Coffee, served from a gilt- ndled pot from Bernardaud; sugar bowl, Richard Ginori.

Perhaps the most serene moment of Christmas comes on its far slope—when that dawn of excitement is past, the riot of wrappings swept away, and the goose is brought forth, triumphantly golden. For Christmas Day dinner, a table barely brushed with color rests the spirit and, incidentally, enhances each well-prepared dish. As forks clink, the chatter is mellow, humorous, and even the children unwind. Let the lights go on blazing elsewhere; here all is calm.

KWANZAA









It begins the day after Christmas: a seven-day family celebration of African-American identity, established only in 1966, and now a powerful ritual for many. Each evening, with the lighting of the candle (green for abundance, red for suffering, black for the race), the family and gathered friends reflect on a distinct principle, such as unity or creativity. Symbolic items placed on a mat, the *mkeka*, include an ear of corn representing each child—an allusion to the future.

A Kwanzaa table (opposite) by Christian Liaigre from Holly Hunt is as warm as the African earth: bowl, Lindt-Stymeist; silverware, Georg Jensen; glasses, St. Louis; gold charger, Bergdorf Goodman. Above, clockwise from top left: Sculptural ancient African currency from Tamboran Gallery. On an African kuba *cloth stands the chalice passed from hand to hand. Gifts lend gaiety to the sixth night. From Felissimo, candles in the colors of African liberation.*



HANUKKAH









In the darkest days of winter, the festival of lights brings gifts, games, and the memory of miracle to Jewish families. Long ago, when Maccabean warriors recaptured and rededicated the Temple of Jerusalem, a mere day's allotment of lamp oil inexplicably burned for eight days. Now, one by one, eight candles on the menorah flare for each of those wondrous days, marked by small family presents, uncles telling stories, and, without fail, crisp potato pancakes topped with applesauce.

Dressed in the colors of the Israeli flag, the table (opposite) holds cobalt and clear glasses by Baccarat, platinum-stemmed goblets by Smyers. Felissimo plates top Calvin Klein chargers. Above, clockwise from top left: Youngsters spin a dreidel from Christofle. The menorah's central candle lights the others. Traditional gold-wrapped chocolate coins. Teatime tower: Haviland at top, scrolled Sevilla plate from LS at bottom. Flatware is from Takashimaya.

FOR MORE DETAILS, SEE READER INFORMATION





Party food th
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James Beard
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PARTY PICKUPS

Party food should be pretty, pristine—irresistible. Just in time for your holiday bash, we rounded up recipes for classic hors d'oeuvres, elegant yet easy tuiles, *and a stunning way to serve finger food*

By Jane Ellis Photography by Gentl & Hyers



Crudités bored the late James Beard and, after years of overexposure to limp carrots and broccoli, many of us feel the same way. "The only successful hors d'oeuvres member of the vegetable family," Beard declared in an article for House Beautiful in the 1970s, "is a cherry tomato dipped first in vodka, then in salt." Beard's onion sandwiches are another of his legacies. Back in the thirties, way before he became famous, Beard made these tiny parsley-rolled sandwiches for the parties he catered, and guests devoured them. They still have their fans today.

When you're throwing a party, it's not only *what* you serve but *how* you serve it that makes the difference. Daniel Boulud, chef and owner of the celebrated Daniel restaurant and Feast & Fêtes caterers in New York, covers trays with generous spills of herbs, grains, spices, salt, peppercorns, dried cherries, or lentils. Besides setting off canapés in a festive way, these aromatics and grains leave the tray tidy and easy to replenish.

Want to really impress your friends for the holidays? Bake some *tuiles*. Elegantly shaped ones—thin, crisp petits fours—are the signature garnish at Charlie Palmer's three-star Aureole restaurant in Manhattan, adorning both desserts and entrées. They are wonderfully easy to make. Form sweet ones by brushing batter over a stencil on a baking sheet, and make savory ones from grated Parmesan cheese. Your guests will be wowed.

This page, Daniel Boulud's "trays amusant," as he's dubbed them. Right: Chicken liver mousse toast triangles garnished with cranberry on swirls of allspice berries and white peppercorns.





Silvery poppy seeds on a sterling tray show off dollar-size yellow squash supporting guacamole-and-lobster-filled cherry tomatoes.

Fingerling potato skins stuffed with brandade and topped with truffle slivers on a bed of sea salt.





Red peppercorns give a lively look to vegetable chips topped with a dollop of celeri remoulade.

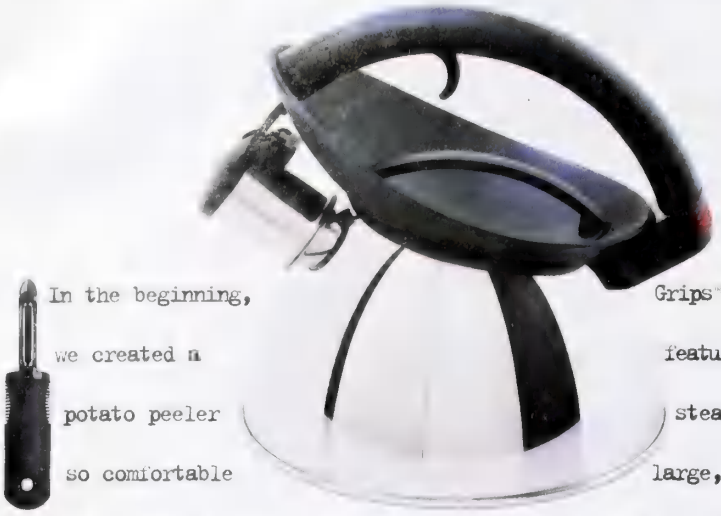
Resting on a field of flaked coconut are shrimp dipped first in curry sauce, then in toasted coconut and topped with red or yellow pepper.





mes Beard's favorite crudité, circa 1974—cherry tomatoes
pped in vodka then salt—pack a martini punch and salty crunch.

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CALENDAR OF EVENTS

DECEMBER

"A LASTING VISION: THE LEGACY OF FRANK LLOYD WRIGHT"
December 11-20
Dallas, TX
Dallas Design District
1400 Turtle Creek Boulevard
CHRYSLER and *House Beautiful* invite you to visit this traveling exhibition celebrating the work of one of America's most revered architects. The exhibit will feature a photographic survey of Wright's work, as well as decorative items, furnishings and fabrics. Exhibition will be open Monday through Friday from 10:00am to 4:00pm. For more information, please call 214-698-1350.

JANUARY

"A LASTING VISION: THE LEGACY OF FRANK LLOYD WRIGHT"
January 17-31
Los Angeles, CA
The Hollyhock House*

FEBRUARY

"A LASTING VISION: THE LEGACY OF FRANK LLOYD WRIGHT"
February 14-21
San Francisco Bay Area*

* For more information regarding these events look for our "Highlights" calendar of events in the January and February issues.

Recipes from Daniel Boulud of Restaurant Daniel and Feast & Fêtes Caterers

CHICKEN LIVER MOUSSE WITH CRANBERRIES

For mousse:
- 3 whole chicken livers
- Salt and freshly ground black pepper to taste
- 2 teaspoons cooking oil
- 1 sprig fresh thyme
- 1 garlic clove
- 1 tablespoon finely chopped shallots
- ¼ cup brandy
- 2 tablespoons sweet butter, softened
- 1 tablespoon crème fraîche

For garnish:
- ¼ cup fresh cranberries
- Juice of 1 orange
- 2 tablespoons sugar
- 36 bite-size multigrain bread triangles
- ¼ cup slivered almonds, toasted
- Whole coriander
- Whole allspice

Prepare mousse: Season chicken livers with salt and pepper and set aside. Heat oil in a small skillet over medium heat and add thyme, garlic, and chicken livers. Cook livers until golden brown, about 2 to 3 minutes per side. Add the shallots to skillet and cook for 1 minute. Remove pan from heat. Add brandy to pan and toss well. Discard thyme and garlic and transfer remaining contents of skillet to a plate to cool.

Place chicken liver mixture in a food processor and blend until smooth. Add butter and process until fully incorporated. Add crème fraîche, salt and pepper to taste, and process briefly. Transfer chicken liver mixture to a bowl and refrigerate until cold.

Prepare garnish: Place cranberries, orange juice, and sugar in a small saucepan over medium heat. Bring mixture to a boil, reduce heat and simmer for 2 minutes. Drain and set cranberries aside.

Place a heaping teaspoonful of mousse on top of each bread triangle. Top each canapé with a cranberry and a piece of almond.

To serve: Coat a serving tray with a circle of whole coriander and a circle of whole allspice. Arrange the chicken liver mousse canapés over the spice beds. Makes 36.

CHERRY TOMATOES FILLED WITH LOBSTER GUACAMOLE

- 36 cherry tomatoes
- 2 ripe Haas avocados, peeled, pitted and cut into chunks
- Juice and grated zest of 1 lime
- 1 tablespoon sour cream or crème fraîche

>

(Hōme • māde • ēasy)*

HIDDEN VALLEY® BACON & CHEDDAR DIP

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2. Add 1/4 cup bacon bits and 1 cup shredded cheddar cheese.
3. Mix together and serve.



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*Substances removed may not be in all users' water. *Details in box.* *© 1996 Brita Products Co.*

1 tablespoon finely chopped shallots or scallions
3 sprigs fresh coriander, leaves only, finely chopped
¼ cup cooked lobster or crab meat, diced
8 drops Tabasco sauce
Salt to taste
Poppy seeds
6 thinly sliced yellow squash rounds

Cut a thin slice from the bottom of each nato to create a flat surface. Slice the top m each tomato and carefully scoop out insides. Place the tomatoes upside-down a paper towel to drain.

Mix together avocado, lime juice, zest, r cream, shallots, coriander leaves, lob-, and Tabasco in a bowl with a fork. Salt aste.

Using a demitasse spoon, fill the tomatoes h the guacamole.

To serve: Coat a serving tray with a layer poppy seeds. Place squash rounds on the ppy seed bed and top with filled cherry natoes. Makes 36.

FINGERLING POTATOES STUFFED WITH BRANDADE AND BLACK TRUFFLES

6 fingerling potatoes, each about 2 inches long (red russets, Yukon gold, or other small potato of similar shape and size may be used)
Rock sea salt
½ cup heavy cream
6 cloves garlic, peeled
¼ cup olive oil
1 quart milk
1 sprig fresh thyme
1 bay leaf
6 ounces potatoes, peeled and cubed
1 pound salt cod, soaked in water for 48 hours and drained
Salt and freshly ground black pepper to taste
Black truffles, thinly sliced

Place fingerling potatoes on a baking pan er a bed of rock sea salt. Bake in a pre-ated 350°F oven until potatoes are fully oked, about 30 to 40 minutes. Remove n from oven. Cool. Cut a thin slice from e top of each potato and scoop out potato p. Set potato shells aside.

Place heavy cream and 2 garlic cloves in a all saucepan over medium heat and bring a boil. Remove pan from heat and let mix-e infuse for 10 minutes. Discard garlic ves, set pan aside, and keep warm.

Place olive oil and 2 garlic cloves in a small saucepan over low heat until hot. Remove pan from heat and let mixture infuse for 10 minutes. Discard garlic cloves, set pan aside, and keep warm.

Place milk, thyme, bay leaf, and remaining garlic cloves in a large saucepan. Heat milk mixture over medium heat and bring to a boil. Add cubed potatoes to pan and simmer for 10 minutes. Add cod to mixture and continue to simmer an additional 7 to 10 minutes. Remove pan from heat and drain mixture. Discard milk and herbs. Break cod into small pieces. Place cod and potatoes in the bowl of an electric mixer (do not use a food processor). Using a paddle attachment, set mixer on a low speed and add olive oil in a slow stream. Add cream slowly and continue to mix until the texture is just stiff enough to hold its shape. It may not be necessary to use all the cream. Season with salt and pepper to taste.

Stuff the potato shells with the *brandade*, mounding the top with a spoon. Heat the potatoes for 5 minutes in a preheated 350°F oven. Remove potatoes from oven and top each with 2 truffle slices. Coat a serving tray with a layer of rock sea salt and arrange potatoes on top. Serve warm. Makes 36.

CELERI REMOULADE ON VEGETABLE CHIPS

1 tablespoon salt
½ pound celery root, peeled and julienned
1 tablespoon mayonnaise
1 tablespoon Dijon mustard
1½ teaspoons red wine vinegar
1 tablespoon cornichon pickles, finely chopped
1 tablespoon chives, finely minced
Salt and freshly ground black pepper to taste
1 6-ounce bag of vegetable chips
⅓ cup walnut pieces
Parmesan cheese

Place 1 quart water and 1 tablespoon salt in a saucepan and bring to a boil. Add celery root and cook until tender, about 5 to 7 minutes. Cool under cold running water. Drain and set aside.

Combine mayonnaise, mustard, vinegar, pickles, chives, and celery root in a bowl. Season mixture with salt and pepper to taste. Cover bowl with plastic wrap, and set aside until ready to serve.

Place a heaping teaspoon of the celeri remoulade on each chip and top with a piece of walnut. Coat a serving tray with cheese and arrange filled chips on top. Makes 30 to 40 hors d'oeuvres.





Charlie Palmer's Parmesan tuiles

CURRIED SHRIMP
WITH TOASTED COCONUT

1 teaspoon corn oil
1 tablespoon onion, finely chopped
1 tablespoon apple, peeled, cored and finely chopped
2 teaspoons Madras curry powder
1 tablespoon mayonnaise
2 teaspoons Dijon mustard
1 tablespoon mango chutney
2 tablespoons crème fraîche or sour cream
2 drops Tabasco
Salt to taste
36 small shrimp, cooked, peeled and deveined
1 cup finely grated unsweetened coconut, toasted golden brown
1 sweet red pepper, broiled, peeled, seeded and cut into diamond shapes
1 sweet yellow pepper, broiled, peeled, seeded and cut into diamond shapes
Dried flaked unsweetened coconut

Heat oil in a small saucepan over medium heat. Add onion, apple, and curry to the pan and sweat 4 to 5 minutes. Stir often. Add 2 tablespoons warm water to mixture and cook about 3 minutes, or until very soft. Remove pan from heat and set aside until cool.

Add mayonnaise, mustard, chutney, crème fraîche, Tabasco, and salt to onion mixture and mix well. Transfer mixture to a food processor and blend until smooth. Set aside.

Toss shrimp in curry sauce to coat lightly. Dredge shrimp in grated coconut until completely covered. Decorate the top of each shrimp with a diamond of red or yellow pepper. Coat a serving tray with a layer of flaked coconut and arrange shrimp on top. Makes 36.

JAMES BEARD'S
ONION SANDWICHES

Recipe from House Beautiful, December 1974

Pepperidge Farm's very thin sliced white bread
Homemade or store-bought mayonnaise
Sweet mild onions, peeled and thinly sliced
Salt and freshly ground black pepper
Minced parsley

Cut circles of bread with a round cookie cutter. Do not include the crust. Spread a thin coat of mayonnaise on one side of each circle. Place an onion slice on one of the circles, sprinkle with salt and pepper, and top with the other circle, mayonnaise-side down. Brush the edge of each sandwich with a thin coat of mayonnaise and roll the edge in parsley.

Sandwiches can be made several hours ahead. Arrange sandwiches on a serving platter and cover with a damp dish towel until ready to serve.

CHARLIE PALMER'S
HONEY TUILES

4 tablespoons unsalted sweet butter
3 tablespoons honey
2 egg whites
½ cup all-purpose flour
½ cup confectioners' sugar

Place butter and honey in a standing electric mixer bowl. Whip butter mixture with a paddle attachment until smooth. Set the mixer on speed two and slowly add the egg whites, flour, and sugar, mixing until incorporated.

Design a tuile stencil of your choice and cut the shape out of a sheet of thin plastic or cardboard. Place the stencil on a nonstick baking sheet. Using a spatula, spread a thin layer of batter over the stencil; repeat process at intervals along the baking sheet. Remove the stencil and place the sheet in a preheated 300°F oven.

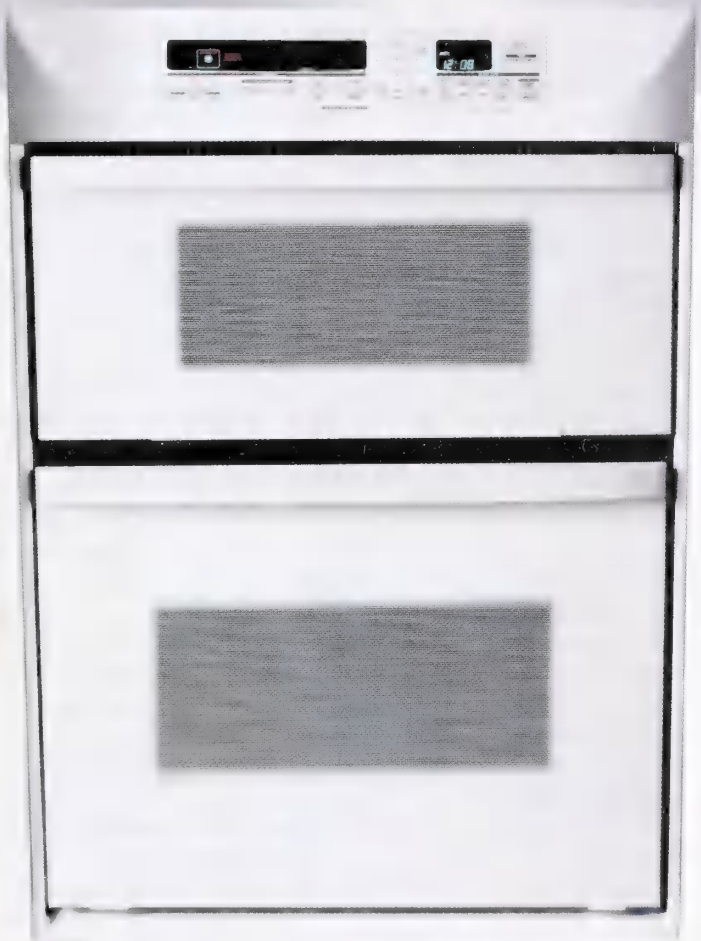
Bake tuiles until golden brown, about 5 minutes. Remove baking sheet from oven. Immediately remove tuiles with a spatula and place around a rolling pin. Repeat process until all the batter is used. Tuiles will become crisp as they cool. Makes about 18 2-by-6-inch tuiles.

CHARLIE PALMER'S PARMESAN TUILES

12 ounces grated Parmigiano-Reggiano cheese

On an 18-by-14-inch nonstick baking pan make cheese circles by sprinkling even layers of cheese inside a 3-inch ring mold. Bake in a preheated 350°F oven for 9 to 10 minutes, or until golden brown. Remove pan from oven. Immediately remove tuiles with a spatula and place over a rolling pin. Repeat process until all the cheese has been baked. Tuiles will become crisp as they cool. Makes about 24. ■

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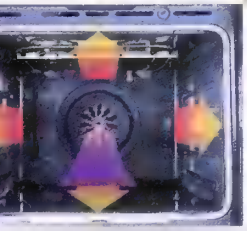
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SOUL-SATISFYING SIDE DISHES

By Jane Ellis

At this time of year, when we're in a feasting mood, one or two extra vegetable dishes are always welcome. Here are a handful of winners from four of this year's best new cookbooks—easy gratins and purées that will be the making of any meal.

FENNEL AND PARMESAN GRATIN

Recipe from Rogers Gray Italian Country Cook Book *by Ruth Rogers and Rose Gray (Random House, 1996)*

- **10 fennel bulbs, trimmed, each bulb cut into 6 pieces without cutting through the core**
- **1¼ cups heavy cream**
- **½ cup freshly grated Parmesan cheese**
- **2 garlic cloves, peeled and finely chopped**
- **Sea salt and freshly ground black pepper**

Blanch fennel pieces in a stockpot of boiling water. Drain.

Mix cream, half the Parmesan cheese, and the garlic in a bowl. Toss the fennel in the cream mixture and season with salt and pepper to taste. Place contents of bowl in a shallow baking dish and scatter the remaining Parmesan cheese on top. Cover dish with aluminum foil and place in preheated 400°F oven. Remove dish from oven after 20 minutes and remove the foil. Place the dish back in the oven and cook for 10 minutes more. Serves 6.

ONION-PARMESAN GRATIN

Recipe from Patricia Wells at Home in Provence *(Scribner/Simon & Schuster, 1996)*

- **2 pounds onions, peeled, sliced in half lengthwise, and sliced crosswise into very thin slices**
- **4 tablespoons unsalted butter**
- **¾ teaspoon freshly ground whole cloves**
- **½ teaspoon fresh thyme leaves**
- **Fine sea salt to taste**
- **2 large egg yolks**
- **¼ cup heavy cream**
- **½ cup freshly grated Parmigiano-Reggiano cheese**

Place onions, butter, cloves, thyme, and salt in a large nonstick skillet. Cover skillet and sweat onion mixture over very low heat until the onions are very soft, about 10 minutes. Taste for seasoning.

Transfer the onion mixture to a shallow 1-quart gratin dish and smooth top with the back of a spoon. (The gratin can be prepared several hours in advance up to this point. Store, covered, at room temperature.)

Whisk egg yolks and cream in a small bowl. Stir in the cheese. Pour the egg yolk mixture over the onion mixture in the gratin dish. Place dish under a preheated broiler, about 2 inches from the heat. Broil until the top is sizzling, fragrant, and golden, about 1 minute. Serve immediately. Serves 4.

CELERY-PARMESAN GRATIN

Recipe from Patricia Wells at Home in Provence *(Scribner/Simon & Schuster, 1996)*

- **Unsalted butter**
- **3 tablespoons sea salt**
- **5 cups diced celery hearts, with leaves**
- **½ cup heavy cream**
- **Freshly ground black pepper**
- **¾ cup freshly grated Parmigiano-Reggiano cheese**

Generously butter a 1-quart gratin dish.

Bring 6 quarts of water to a rolling boil. Add salt and celery to the pot and cook until tender but firm, about 7 minutes. Drain.

Toss the celery and cream in the gratin dish, and season with black pepper to taste. Smooth surface of the gratin with the back of a spoon. Sprinkle the top with cheese.

Place the gratin dish about 5 inches from a preheated broiler. Broil until the cheese is melted and golden brown, 2 to 3 minutes. Serve immediately. Serves 6 to 8.

HUBBARD SQUASH AND ORANGE PURÉE

Recipe from Recipes 1-2-3 *by Rozanne Gold (Viking Press, 1996)*

- **2 pounds Hubbard squash (butternut or acorn squash can be substituted), cut in half lengthwise, and in half crosswise, seeded and membrane removed**
- **2 teaspoons orange zest**
- **2 tablespoons fresh orange juice**
- **2 tablespoons unsalted butter, cut into small pieces**
- **Salt and freshly ground black pepper**

Place squash in a baking pan flesh-side down and pour ¼ cup water over the top. Bake in a preheated 400°F oven for 30 minutes. Squash will be lightly caramelized.

Remove the squash flesh from the skin. Discard skin. Place flesh in a food processor and purée until smooth. Add orange zest, juice, and butter and process for a few seconds. Season to taste. Makes 2 cups. Serves 4 to 5.

SMASHED CELERY ROOT

Recipe from Rogers Gray Italian Country Cook Book *by Ruth Rogers and Rose Gray (Random House, 1996)*

- **4 tablespoons olive oil**
- **3 garlic cloves, peeled and chopped**
- **2 fresh hot red chili peppers, seeded and chopped (optional)**
- **1 handful fresh thyme leaves**
- **3 pounds celery root, peeled and cubed**
- **1¾ cups chicken stock**
- **Salt and freshly ground black pepper**

Heat the olive oil in a heavy-bottomed saucepan. Add garlic and cook until light brown. Add the chilies, thyme, and celery root to pan and cook for a few minutes to allow the flavors to combine. Add 1 cup chicken stock to pan and simmer, adding more as the stock is absorbed, until celery root is soft. Remove pan from heat. Mash celery-root mixture coarsely with a whisk. Season with salt and pepper to taste. Serves 6.

SWEET POTATO PURÉE WITH COMICE PEAR

Recipe from Chez Panisse Vegetables *by Alice Waters (HarperCollins, 1996)*

- **4 to 5 medium sweet potatoes, peeled and diced**
- **1 yellow Finn or russet potato, peeled and diced**
- **4 tablespoons unsalted butter**
- **1 to 1½ cups milk, or half milk and half cream**
- **1 sprig thyme**
- **1 bay leaf**
- **1 firm, ripe Comice pear, peeled, cored and cut into small dice**
- **Salt and freshly ground black pepper**

Place sweet potatoes in a pan of boiling salted water and cook until tender. Cook the Finn potato separately in a pan of boiling salted water until tender.

While the potatoes are cooking, melt the butter in a pan and add milk, thyme, and bay leaf, and steep for about 15 minutes.

Pass the sweet and Finn potatoes through a food mill. Strain the milk. Add enough milk to the purée to achieve the consistency you want. Gently fold in the pear, and season to taste with salt and pepper. Serves 6 to 8. ■

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39 NATURAL LIGHT Suzanne Derrer's lamps are available at the Jett Gallery, 110 Old Santa Fe Trail, Santa Fe, NM 97501; 505-988-1414. Depending on the size, the one-of-a-kind lamps range in price from $200 to $900.

66 POSITIVE OUTLOOK *Architect:* **David D. Salmela,** AIA, 852 Grandview Ave., Duluth, MN 55812; 218-724-7517. *Interior designers:* **David D. Salmela and Meredith Wilson**—Meredith Wilson Design, 336 N. Ninth Ave. S., St. Paul, MN 55705; 612-451-9264. **Contractor:** Rod & Sons Carpentry, 5542 Stepetz Rd., Aurora, MN 55705. **House size:** 3,966 sq. ft. **Lot size:** 80 acres. **Structure type:** wood frame. **Exterior materials:** Western red cedar, 1x10 & 1x6 lap board. **Roof:** cedar shakes and lap board. **Exterior paint**—Pratt & Lambert (M); 800-289-7728. **Interior materials:** fir paneling, fir timber framing, gypsum board. **Blanket insulation**—Owens Corning (M), 1 Owens Corning Parkway, Toledo, OH 43659; 419-248-8000. **Windows; doors**—Marvin Windows & Doors (M), Warroad, MN 56763; 800-346-5128. **Cabinets,** designed by architect, see above. **Paint**—Pratt & Lambert, see above. **Fireplace**—Rais & Wittus Inc.(M), 23 Hack Green Rd., Pound Ridge, NY 10576; 914-764-5679.

70 ANTICIPATION *Pages 70 to 75:* **Gold paper angel wings,** from Germany, $23—Tail of the Yak (R, MO), 2632 Ashby Ave., Berkeley, CA 94705; 510-841-9891. **Swiss shoes,** black and white with red pom-pom, $39/children's; $53/adult—Tail of the Yak, see address above. **Boxes,** handmade; **ribbons; journals,** prices vary; **sheet paper,** silkscreened, $20/sheet; **botanical images**—Tail of the Yak, see address above. **Antique French ecclesiastical candelabras; antique Santos figures,** mostly 18-c. Mexican and Guatemalan, prices vary—Tail of the Yak, see address above. **Flowers**—Verdure; 510-548-7764. **Baker**—Linda Preciado, 1912 Parker St., Berkeley, CA 94704; 510-548-4643. **Paper cone ornaments; antique millinery fruits,** on table and chandelier—Tail of the Yak, see address above. *European glass ornaments:* **moon,** $20/ea.; **peace rose,** $11/ea.; **magical forest bird,** $13.50/ea.; **large frog,** $8; **large frosted jewel cone,** $12; **lemon,** $8—Tail of the Yak, see address above.

VANILLA CRESCENT COOKIES

(from chef Linda Preciado)

¼ **cup granulated sugar**
1 **vanilla bean, cut into small pieces**
¾ **cups pecans, shelled**
1 **cup unsalted butter, room temperature**
2⅓ **cups sifted all-purpose flour**
1½ **cups superfine sugar**

Place granulated sugar and vanilla bean in a food processor and pulse on and off until vanilla bean is chopped into fine pieces. Add pecans and pulse until they are chopped into small pieces.

Place butter in an electric mixing bowl and beat with a paddle attachment until smooth and creamy. Add sugar and nut mixture to bowl and beat for 2 minutes. Gradually add the flour and beat until the flour is incorporated. Do not overbeat.

Shape the dough into walnut-size balls. Form each ball into small crescents, about the size of a thumb. Place cookies ½-inch apart on an ungreased cookie sheet. Bake cookies in a preheated 350°F oven for 10 minutes. Reduce heat to 300°F and bake for 10 to 15 minutes, or until cookies are lightly browned. Roll hot cookies in the superfine sugar. Cool on a wire rack. Makes about 30 cookies.

76 LESS IS BEST *Pages 76 to 81: Designer:* **Sheila Camera Kotur,** 229 E. 79 St., New York 10021; 212-737-0386. *Hallway:* **Lion head urn**—Treillage (R), 418 E. 75 St., New York 10021; 212-535-2288. *Dining room:* **Royal Creamware**—Guilford Forge Heirlooms (R,T), 76 Broad St., Guilford, CT 06437; 800-717-4135. **Tablecloth**—Trouvaille Français (R), 552 E. 87 St., New York 10128; 212-737-6015. **Pear garland and ornaments** hanging on Christmas tree—Pottery Barn (R); for stores, 800-922-5507. **Grape clusters; gold and silver balls; mercury glass; oversized pot with lid**—Treillage, see address above. *Living room:* **White Victorian urn and jardiniere**—Treillage, see address above. **Red and white throw**—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012; 212-925-2652. **Fire screen**—Iron Design (M), Peter Catchpole, 308 Kent Rd., New Milford, CT 06776; 860-354-9476. *Porch:* **Galvanized urn; mercury glass; Adirondack mirror; table**—Treillage, see address above.

82 REVELING IN RED *Pages 82 to 85: Living room:* **Sofa fabric**—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. *Dining room:* **Chair slipcovers**—Decorators Walk (T), 979 Third Ave., New York 10022; 212-319-7100.

86 IMMORTALIZING EDEN *Pages 86 to 91:* **Lynn Geesaman,** *La Mormaire,* in two sizes: 24" h. by 20" l., $900, edition of 15; 32" h., 26" l., $1,400, edition of 15—Yancey Richardson Gallery, 560 Broadway, New York 10012; 212-343-1255; other botanical photographers: Diane Cook, Bruce Cratsley, David Goldes, Goodwin Harding, Len Jenshel, Masatomo Kuriya, Robert Mapplethorpe, Walter Nelson. **Tom Baril,** *Miniature Tulip,* 23" h., 18" l., $950, printed in edition of 25—Bonni Benrubi Gallery, 52 E. 76 St., New York 10021; 212-517-3766; other botanical photographers: Jed Devine, Regina Deluise, Jean Kallina, Joel Meyerowitz, Beahan/Mcphee. **Erica Lennard,** *Charleston, England,* 16" h., 12" l., $1,000, edition of 5 from series Artists' Gardens—Sonnabend Gallery, 420 W. Broadway, New York 10012; 212-966-6160. **Craig Barber,** *Gazebo, England,* $600—Robin Rice Gallery, 325 W. 11 St., New York 10014; 212-366-6660; other botanical photographers: Jim Frank, Victoria Goldman, Andrzej Lech, Robin Rice. **Kenro Izu,** *Still Life # 147,* $2,500—Howard Greenberg Gallery, 120 Wooster St., New York, 10012; 212-334-0010; other botanical photographers: Imogen Cunningham, Bruce Cratsley. **John Hall,** *Chateau de Blérancourt,* $400 in edition of 5—John Hall, 500 W. 58 St., New York, 10019; 212-757-0369. **Geoffrey James,** *Villa Rizzardi,* $750—Laurence Miller Gallery, 138 Spring St., New York 10012; 212-226-1220; other botanical photographers: Jeannie Baubion-Mackler, Lois Conner, Karl Blossfeldt. **John Stewart,** *Ground Cover,* 21 in edition of 75, $1,200—Staley-Wise Gallery, 560 Broadway, New York 10012; 212-966-6223; other botanical photographers: Jeannette Montgomery Barron, Marianne Engberg, Sheva Fruitman, Horst, Marcia Lippman, Len Prince, Edward Steichen. **Anne Arden McDonald,** *Millay Colony for the Arts, Austerlitz, NY,* $500—Robin Rice Gallery, see above. *Other galleries and botanical artists:* **Bridgewater/Lustberg,** 560 Broadway, New York 10012; 212-941-6355: Torkil Gudnason, Valerie Shaff, David Halliday, Lou Spitalnick. **Janet Borden, Inc.,** 560 Broadway, New York 10012; 212-431-0166: Ray Mortenson, Jan Groover, Lee Friedlander, Macduff Everton. **Julie Saul Gallery,** 560 Broadway, New York 10012; 212-431-0747: Sally Apfelbaum, Sally Gall, Stephen Scheer. **PaceWildenstein MacGill,** 32 E. 57 St., New York 10022; 212-759-7999: Stephen Shore, Jean Kallina. **Robert Mann Gallery,** 42 E. 76 St., New York, 10021; 212-570-1223: Robert Blackmon, Michael Kenna, JoAnn Verberg. **Winston Wachter Fine Art,** 111 E. 65 St., New York 10021; 212-327-2526: Regina Deluise, Deborah Frankel, Lynn Geesaman, Jean Kallina.

92 PARTNERS ACROSS TIME *Pages 92 to 99: Designer:* **Jed Johnson & Associates,** Inc., 211 W. 61 St., New York 10023; 212-489-7840. *Architect:* Alan Wanzenberg P.C., 211 W. 61 St., New York 10023; 212-489-7840. *Living room:* **Rug,** Jed Johnson design, hand-hooked wool, custom by Stephen T. Anderson—Jed Johnson Associates, see above. **Sofa fabric,** Mottisfont, porridge color—Rogers & Goffigan (T), 979 Third Ave., New York 10022; 212-888-3242. **Chair and ottoman fabric,** Cassandra Strié Taffeta, ivory—Schumacher (T), 939 Third Ave., New York 10022; 800-523-1200. *Dining room:* **Rug,** seagrass, custom border by Jed Johnson—Patterson, Flynn, Martin (T), 979 Third Ave., New York 10022; 212-688-7700. *Porch:* **Wicker furniture**—The Wicker Garden (R), 1318 Madison Ave., New York 10128; 212-410-7000. **Chair pad fabric,** Ebury glazed chintz, brown—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Sisal carpet,** stenciled border, custom—Jed Johnson Assoc., see above. *Stairway and hall:* **Runners,** Passage PVC, in Greenwood and Sandstone—Jack Lenor Larsen (T), 232 E. 59 St. New York 10022; 212-462-1300. *Master bedroom:* **Fabric on wicker chairs,** cream damask; **headboard and boxspring drop fabric,** Chestnut Field, #CO53783—Lee Jofa (T), 979 Third Ave., New York 10022; 212-688-0444. **Linens,** by John Matouk—Jed Johnson Associates, see above. **Wallpaper,** William Morris hand-blocked, Jasmine—Sanderson (T), 979 Third Ave., New York 10022; 212-319-7220. **Area rug**—Woodard & Greenstein (R), 506 E. 74 St., New York 10021; 212-988-2906.

100 SLIVER OF GLASS *Pages 100 to 105: Architect:* **Future Systems,** 199-205 Old Marylebone Rd., London, England NW15QP; 011-44-171-723-4141. **House size:** 2,400 sq. ft. *Exterior materials:* **Side walls,** secondhand bricks on steel frame. **Front wall,** glass blocks and aluminum support structure. **Back wall and roof,** frameless glazing and aluminum support structure—custom-designed by Future Systems, see above. Manufactured by Portal UK (M), 55A High St., Bagshot, Surrey GU195AH; 011-44-127-647-2295. *Interior materials:* **Glass fire doors**—Jandor (M), Unit 26, Perivale Industrial Park, Horensenden Lane South, Perivale, Middlesex UB67RJ; 011-44-181-998-4321. **Circular mosaic tiles**—Minolo Tiles (M), Transport Way, Cowley, Watkington Rd., Oxford OX45LX, 011-44-181-657-7825. **Cores/Cabinets in all rooms,** custom-designed by Future Systems, MDF material—The Splinter Group (M), Unit 3, Lombard Trading Estate, Anchor & Hope Lane, London SE77SN; 011-44-181-305-2702. **Architectural metalwork, including stairs, ramp, kitchen island unit,** custom-designed by Future Systems—made by Littlehampton Welding, Riverside Works, Riverside Industrial Estate, Littlehampton, W. Sussex BN175DR, 011-44-190-372-1555. **Lighting**—Power Floods, Concord Sylvania (M), 174 High Holborn, London WC1V6PA; 011-44-171-497-1400. **Hardware,** Modric—Allgood (M), Carterville >

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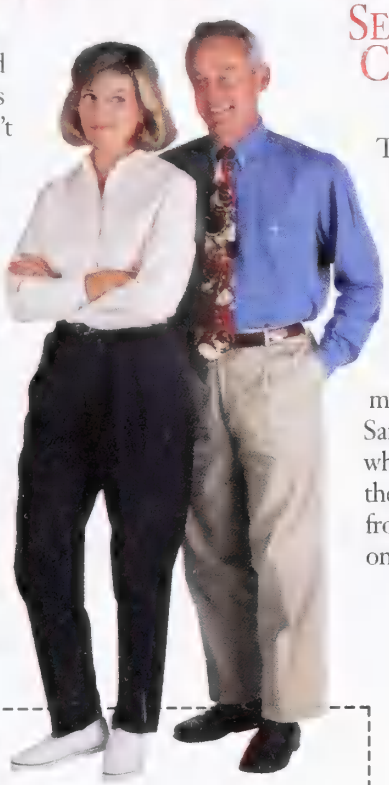
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House, 297 Euston Rd., London NW13AQ, 011-44-171-387-9951. **Kitchen appliances**—Gaggenau, Conifer House, W. Mount Centre, Uxbridge Rd., Hayes Middlesex UB40HD, 0181-561-8811. **Wardrobes,** custom-designed by Future Systems—Satin Stainless (M), Bridge Rd., Weston Super Mare, Avon BS233NE, 011-44-1943463-2870.

106 ALL SET TO CELEBRATE *Pages 106 and 107: Christmas:* **1840s Swedish dining table,** $3,200—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021; 212-744-5664. **Painted chairs,** $5,900/set of 4—James Hepner Antiques (R), 130 E. 82 St., New York 10028; 212-737-4470. **Mushroom chargers,** $86/ea.; **water glasses,** $60/ea.; **glass decanter,** $325; **glass candlesticks,** from $140—Interieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **White Promenade dinner plates,** $18/ea.; **Toile de Jouy salad plates,** $95/set of 4—Lalique (R), 41 Madison Ave., New York 10010; 800-993-2580. **Renaissance silverware**—$1,795/5-pc. place setting—Christofle (R); for stores: 800-799-6886. **Napkin and table runner**—Katha Diddel Home Collection (R); 914-381-0446. **Italian Rigadin glasses,** $39/ea.—Avventura (R), 463 Amsterdam Ave., New York 10024; 212-769-2510. **Cosmos bowl,** Guy Corrie design, $100—Union Street Glass; for stores: 510-451-1077. **Alvar Aalto vase,** $120—Iittala (R); for stores: 800-448-8252. **Glass bud vases,** Norwegian wine bottles, from $225—Evergreen Antiques, see above. **Prince of Wales oval mirror,** #891C—John Rosselli (T), 523 E. 73 St., New York 10021; 212-772-2137. **Clear bottle vases,** $180/ea.—KindaBugsya design for Fillamento (R), 2185 Fillmore St., San Francisco, CA 94115; 415-931-2224. **Pitcher,** #2906/0066, $115—Miller Rogaska Crystal (R), 225 Fifth Ave., New York 10010; 212-684-7290. **La Grisaille coffeepot,** #C714, $433—Bernardaud (R); for stores: 800-448-8282. **Trionfo Italiano sugar bowl,** Gio Ponti design, $185—Richard Ginori Co. (R), 41 Madison Ave., New York 10010; 212-213-6884. **Ornaments** on packages, from $2.50/ea.—Margaret Furlong Designs (R), 210 State St., Salem, OR 97301; 800-255-3114. *Pages 108 and 109: Kwanzaa:* **Beaded silverware,** #3007, $995/5-pc. place setting—Georg Jensen (R); for stores: 800-546-5253. **Basket charger,** $30/ea.—Craft Caravan (R), 63 Greene St., New York 10012; 212-431-6669. **Gold service plate,** Sandrine Ganem design, $185/ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Dinner bowl,** Chile, #44-547-84, $33/ea.—Lindt-Stymeist Designs (M), 6231 Hollis St., Emeryville, CA 94608; 510-654-0413. **Water glasses,** $90/ea.; **wineglasses,** $80/ea.—Grand Lieu collection, Saint Louis Crystal (R); for stores: 800-238-5522. **Rustic hemstitch napkin,** linen, $25/ea.—Calvin Klein (R), 654 Madison Ave., New York 10021; 800-294-7978. **Kuba cloth,** $800—Tucker Robbins (R), 330 E. 59 St., 6 Fl., New York 10022; 212-366-4427. **Kuba cloth pillows; vase,** Gene Summers for Holly Hunt—Holly Hunt (T), 979 Third Ave., New York 10022; 212-755-6555. **African currency**—Tamboran Gallery (R), 5 E. 82 St., New York 10021; 212-570-0655. **Charpentier coffee table; console table; Corbin bronze medallion floor lamp**—Christian Liaigre for Holly Hunt, see above. **Iron charger,** $72/ea.; **black with gold dessert bowl,** $38/ea.; **linen with gold napkin,** Roberts Domond design, $28/ea.—Felissimo (R), 10 W. 56 St., New York 10019; 212-247-5656. **Gold dinner plate,** Sandrine Ganem design, $135/ea.—Bergdorf Goodman, see above. **Dessert spoon**—Georg Jensen, see above. **Sealing wax and signets**—for packages: Flax (R), PO Box 7216, San Francisco, CA 94120-7216. **Wrapping paper and ribbon**—Kate's Paperie (R), 561 Broadway, New York 10012; 212-941-9816. *Pages 110 and 111: Hanukkah:* **Silverplate charger,** $150/ea.—Calvin Klein, see above. **Dinner dot plate,** $55/ea.; **silver and linen napkin,** Roberts Demond design, $36/ea.—Felissimo, see above. **Platinum plate under orchid,** $52/ea.—Calvin Klein, see above. **Clear flatware,** $165/5-pc. place setting—Takashimaya (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Water glasses; wineglasses,** #2100088, $140/ea.; #365101, $80/ea.—Vega collection by Baccarat (R), 41 Madison Ave., New York 10010; 212-251-0200. **Platinum stem goblets,** Morocco #MGSC, $50/ea.—Smyers Glass (R), 675 E. H. St., Benicia, CA 94510; 707-745-2614. **Dining chairs,** Louis XV style—John Rosselli, see above. **Silver and blue votive candles,** $50/ea.; **glass orbs,** $30/ea.—Ambrosia (R), 2812 Morse Rd., Columbus, OH 43231; 614-967-6000. **Bedner console**—Profiles (T), 200 Lexington Ave., New York 10016; 212-689-6903. **Menorah,** #35-54-320, $2,700—Christofle Silver Inc. (R); for stores: 800-799-6886. **Hanukkah candles,** #CH-1, $10/4 dozen per box—Perin-Mowen Inc. (R), 270 Lafayette St., New York 10012; 212-219-3937. **Dreidel,** #35-54-350, $325—Christofle, see above. *From top:* **Symphony platinum and blue cup and saucer,** #H0226005, $37/ea.; #H0226006, $25/ea.—Haviland for Baccarat; for stores: 800-845-1928; to order: 800-777-0100. **Platinum cup and saucer with Elipse spoon,** $52/ea.; $105/5-pc. place setting—Calvin Klein, see above. **Silver dessert plate,** $65—Takashimaya, see above. **Platinum dessert plate,** $28/ea.—Calvin Klein, see above. **Symphonie platinum cup** #HO224005, $37/ea.; **saucer,** #HO224006, $25/ea.—Haviland, see above. **Four silver dot dessert plates,** $20/ea.—Felissimo, see above. **Sevilla plate,** designed by Vicente Wolf, $30/ea.—The LS Collection (R), 469 W. Broadway, New York 10012; 800-547-7557. **Wrapping paper; ribbon; rubber stamps**—Kate's Paperie, see above. **Metal pastry dish**—Williams-Sonoma (R,MO); through stores only: 888-779-5173.

112 PARTY PICKUPS *Pages 112 to 115:* **Martini glasses,** #3931, $30/set of 2—The Museum of Modern Art Design Store (R), 44 W. 53 St., New York 10019; fax: 212-708-9888; to order: 800-447-6662. **Finlandia vodka**—$12-15/750 ml. bottle. **White Deco napkin,** #600/12—Françoise Nunnalle; by appointment only: 212-246-4281. **Apilco tart tray,** $35—Bridge Kitchenware Corp. (R), 214 E. 52 St., New York 10022; 212-688-4220. **Black lacquer rice bowl** with lid, $35—Takashimaya New York, Inc. (R), 693 Fifth Ave., New York 10022; 212-350-0100. **Rustic hemstitch tablecloth,** $150; **napkin,** $25—Calvin Klein (R); 800-294-7978. **14-inch silverplate serving tray,** $150—Calvin Klein, see above. **Sterling-silver Bagatelle tray,** $265—Christofle (R); for stores: 800-799-6886. **Damask border tablecloth,** $150; **napkin,** $15—Calvin Klein, see above. **Black lacquer tray,** $95; **white linen napkin,** $20; **rose linen napkin,** $20—Takashimaya, Inc., see above. **Hemstitch white linen tablecloth,** $150—Calvin Klein, see above. **Square Nambe silver tray,** $89—The Museum of Modern Art Design Store, see above. **Martini glass,** $44; **crystal bowl,** $60—Simon Pearce (R), 500 Park Ave., New York 10022; 212-421-8801. **Champagne flute,** $25—Takashimaya, Inc., see above. **1991 Iron Horse Brut Rosé Champagne,** $19—Morrell & Co. (R), 535 Madison Ave., New York 10022; 212-688-9370. **White linen tablecloth,** $400; **sage green napkin,** $20—Takashimaya, see above. **Sterling-silver Bagatelle letter tray,** $150—Christofle, see above.

CORRECTION

In the October story "Showhouse Winners 1996," the firm of Jean Caya Associates was inadvertently omitted in the credits for design of the winning room by Roger de Cabrol from the American Hospital of Paris French Designer Showhouse. The address for Jean Caya Associates is 247 E. 50 St., New York 10022; 212-758-8569.

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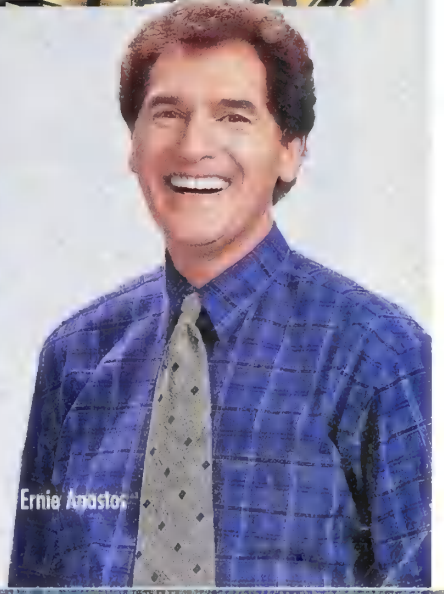
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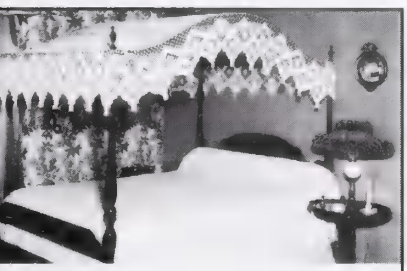


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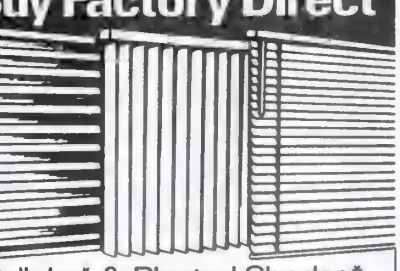
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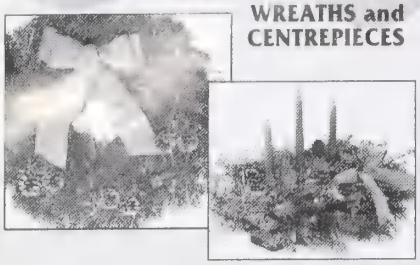
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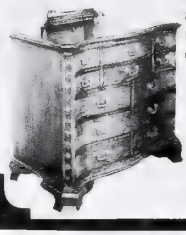
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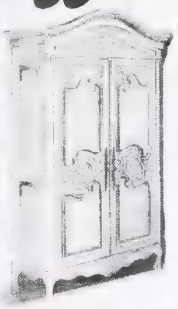
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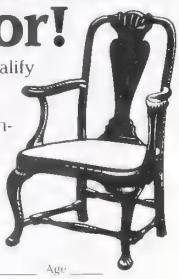


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PERFECTLY BARE

For one brief holiday season, a mother dares to be different

By Margaret Kennedy



In the frenetic countdown before Christmas, I inevitably face a moment of reckoning when I must shrink my plans to fit the remaining hours. Last year, at ten o'clock the night before twenty guests were arriving for a dinner party, I slumped on the sofa staring at our beautiful but bare tree wondering what to do. I had already baked and decorated hundreds of cookies. From under the snow on the terrace I'd rescued greenery brought from the country. Pine garlands graced doorways and balsam wreaths bedecked the walls. Branches of fir, pungent juniper, and holly were massed simply in big wood-grained buckets. The rooms smelled like a forest—fresh and green.

Finally I confronted the tree. It was now or never to decorate it. I needed every minute tomorrow to prepare food. Our son, Gene, home from school after exams, appeared and offered to help. The ornaments were still stored away. Realistically we knew it would take us five hours to get them unpacked and properly hung.

"Don't you think the tree looks perfect just as is?" I proposed. "It's so pristine." Tall and full, the newly cut spruce grazed the ceiling and its lower branches swept the floor, hiding the iron stand. "Wouldn't it be *spoiled* by all those ornaments?"

Gene's eyes lit up when he got my drift. He, too, was exhausted. "But how will we explain it to everyone tomorrow night?" he wondered.

"We won't even be here for Christmas," I reminded him, "and there's another tree in Massachusetts."

"That's it," he said excitedly. "We'll tell them that we had to bring all the ornaments there."

"I think we should be more positive," I argued, "and say we love it natural and decided to keep it that way. We'll start a new trend."

Not totally convinced, he agreed in the end. It was an easy out and he could get some sleep. My husband, Eugene, had joined us for the last of the discussion. He was doubtful that anyone would buy our story. But since he was weak with the flu and couldn't help with the trimming, he shook his head and went off to bed.

The next night, guests who were expecting our usual splendid tree were surprised, but the naked spruce did not dampen the party spirits. Everyone agreed, however wistfully, that it looked handsome. I'm sure a few were quite relieved to realize we did not expect them to help decorate it. Those who had never seen one of our extravagant trees or felt nostalgic about the missing decorations were given photographs of a previous tree to look at.

In Massachusetts, we put up the second spruce. By now we had decided that this tree, too, would be unadorned. (It would also be easier the day after Christmas, when we would take everything down before leaving.) Again, I draped doorways with garlands and arranged armloads of greens. I loved the simplicity of our decor.

On Christmas Eve, my brother Mickey and his wife, Regis, came for dinner. Regis took one look at the tree and exclaimed in shock, "Where are the decorations?" To her, "natural" was nonsense. "Why would anyone bother to have a tree and not trim it? At least put a bow on the top!" I found a shimmering gold ribbon and tied it to the top branch. Attaching the bow was akin to giving the emperor clothes.

This year Gene is away in Rome for a semester. He returns the week before Christmas, and I know he'll want the traditional ornaments on our tree once more. We'll put up the wooden cow he painted with red spots when he was three and a half, sitting on my lap. We'll add the colorful knitted ladies Eugene brought back from Peru. White lights will make the glass balls, icicles, and Santas sparkle. Animals, angels, birds, and fish from family and friends, each ornament a tiny time capsule of Christmases past, will be layered onto the branches. Late at night, when I spend a few minutes alone enjoying the glittering tree, these layers of memories will be there for me.

But I have to say those naked trees *were* splendid. ■

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